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ABSTRACT

This document is a guide for the junior high school and is aimed at the average and above-average student in the regular English program. Objectives of the English program, among others, are: (1) to help pupils appreciate that language is the basis of all culture, (2) to provide opportunities in a natural setting for the practice of communication skills which will promote desirable human relationships and effective group participation, (3) to train in those language competencies which promote success in school, (4) to develop pupil motivation for greater proficiency in the use of language, (5) to teach pupils to listen attentively and analytically and to evaluate what they hear, (6) to give pupils a sense of security in the use of their native tongue, (7) to develop competence in those reading skills and appreciations necessary for the performance of school tasks, (8) to help pupils develop critical attitudes and standards in evaluating and choosing among books and periodicals, (9) to provide pupils with opportunities for creative expression on the level of their capacities and interests, and (10) to promote awareness and use of the cultural facilities in the metropolitan community. The present program presents major units for each grade, 7-9. (CK)

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BOARD OF EDUCATION OF BALTIMORE COUNTY

A RESOURCE BULLETIN FOR TEACHERS OF ENGLISH

GRADE EIGHT

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in 1967-1970 Workshops

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FOREWORD

The RESOURCE BULLETINS FOR TEACHERS OF ENGLISH, Grades 7, 8, and 9 represent the initial publications of a new program for junior high school English. The work on these bulletins was begun during the school year 1967 by a team of three teachers (Mrs. Marian Sibley, Mrs. Margaret Park, and Miss Patricia Gardner) and supervisors (Mrs. Stella Johnston, Miss Jean Sisk, and Mrs. Louella Woodward). The importance of the task was explicitly recognized by the Board of Education and the Superintendent's staff in their willingness to release the three teachers full time during the school year, February to June, in order to set up a sequence of units and a general guide for the summer workshop committee that finally produced the units presented in this publication.

The units were experimental in the sense that they were tried out during the school year 1967-1968 and revised in a more permanent form during the summer of 1968. The framework of the program as a whole, however, is flexible enough to provide a more permanent curricular base, one capable of change and adaptation for a number of years.

Because the junior high school program is not a revision of former courses of study in English, it reflects many of the most innovative ideas in the teaching of secondary English as well as the soundest and most successful methods and content of the past. Above all, it represents a pioneering attempt to establish a deliberately articulated sequence of progression in language skills, concepts, and attitudes for students of junior high school and middle school age.

The Board of Education and the Superintendent extend their sincere appreciation to the members of the committee for the truly monumental task they accomplished during the school year and the summer workshop.

William S. Sartorius
Superintendent of Schools

Towson, Maryland
September 1969

GRADE EIGHT

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The paging code is as follows:

F	fiction unit	D	drama unit
M	mythology unit	L	language units
P	poetry unit	NF	non-fiction unit
TH	themes unit	RLR	recommended library reading
		A	appendices

INTRODUCTION TO THE PROGRAM IN ENGLISH
Grades 7, 8, 9

Background of the Present Course

For the past twenty years, the Baltimore County program in English was correlated with the program in social studies, in a "Core" curriculum. In Core, English language skills of reading, writing, listening, and speaking were practiced and learned within the context of the social studies as well as in the literature units "outside the Core." This arrangement had the advantage of providing meaningful situations for skill maintenance, for all too often the teaching and maintaining of skills become sterile ends in themselves. Because skills must always be considered as means to manipulate ideas, the social studies content provided an excellent ideological base for the use of communication abilities. The re-examination of the County curricula, however, resulted in the return to the teaching of English as a separate discipline. Since 1965, when the change from Core to separate English and social studies programs was taking place, the teachers in grades seven, eight, and nine have -- with the help of supervisors and department heads -- pieced together an English program utilizing the former literature units "outside the Core," the recommendations for teaching language concepts that were compiled during the summer workshop of 1965, and the suggestions for developing the language skills that were formerly related to social studies content.

The need to provide a content of ideas within the field of English itself had become crucial by 1966. Fortunately, the Board of Education, the Superintendent and his staff, and the Director of Curriculum recognized the gravity of the situation; and for the first time in the history of the County three teachers were released full-time for curriculum work during the school year. These three teachers (Mrs. Margaret Park, Mrs. Marian Sibley, and Miss Patricia Gardner) worked with Mrs. Johnston, Mrs. Woodward, and Miss Sisk from February to June to establish the general objectives of the junior high school English program, to project a sequence of units for the three grades, and to write model units that could serve as examples of procedures for members of the summer workshop. The members of the workshop met several times during the spring, so that by the time the workshop began, each member understood his assignment. The units that appear in this guide are the results of these teachers' work, and although eulogies are not usually considered appropriate to introductions like this, it would be less than courteous not to comment on the devotion, tireless energies, professional attitudes, and ungrudging acceptance of supervisory criticism and help that these teachers exhibited. When one considers that in the fall of 1966, there was no junior high school course of study in English, the achievement of this relatively small committee of teachers is truly remarkable.

Extensive and excellent as these units were, however, they represented only the first stages of a complete program for grades 7, 8, and 9. The 1967 guide attempted, for example, to project a sequence of difficulty levels in expository reading, reading of literature, written composition, discussion and speech abilities, understanding and application of concepts about the English language -- a sequence, in short, that is "programmed" from simple to complex and which was based on the most accurate and humane ideas about what constitutes a "good" English program that were currently available. During the year 1967 and 1968, teachers tried out the proposed English curriculum in their classrooms and reported back to the workshop committee for 1968 their reactions as to grade placement of particular content and skills.

The 1968 curriculum committee tightened sequences in both content and language skill development by relocating some units, e.g., placing the poetry unit "The Story in the Poem" in grade 8 and "The Senses of the Poem" in grade 9, and by revising and redeveloping all the other units, excepting only the mythology units and the seventh grade poetry unit. New language units, three short ones on communication, on dialects and usage, and on the structure of the English language for each grade level, were projected. All of the units, whether literature or language centered, provide for considerable flexibility in implementation.

The present guide for the junior high school was prepared for the average and above-average student, for the "regular" English program. While some of the suggested activities are inappropriate for the slowest-moving sections, others can be adapted for use with below-average classes. In order to demonstrate how units for the less able can be structured closely to the regular program, the curriculum committee for 1969 adapted units on each grade level; these units, plus suggestions for adjusting other units for slow-learners are mimeographed on blue paper for ease in locating them. Activities in the "regular" program which are suitable mainly for students of superior abilities are usually indicated within the units themselves.

Future Plans

A final project will be the preparation of a handbook for all teachers of secondary English, grades 7-12. This handbook will contain charts that summarize every unit in the English program, so that teachers of any grade may get a quick view of the whole program. (At present the unit summaries for grades 7, 8, and 9 appear with the introductory materials in the junior high school curriculum guides.) It will also provide suggestions for basic teaching procedures in reading, literature, oral and written composition, and language.

The Objectives of the English Program

The junior high school program is based on the following general objectives for the teaching of English:

1. To help pupils appreciate that language is the basis of all culture, the primary means of communication with others, and the tool with which most of us work.

2. To provide opportunities in a natural setting for the practice of communication skills which will promote desirable human relationships and effective group participation.

3. To train in those language competencies which promote success in school and which enable the student to participate in a democratic society.

4. To develop pupil motivation for greater proficiency in the use of language by training them to observe language operations and usages.

5. To teach pupils to listen attentively and analytically and to evaluate what they hear.

6. To give pupils a sense of security in the use of their native tongue and such competence as they are able to achieve in the effective use of their voices, adequate expression of thoughts in sentence and paragraph units, conveyance of exact meanings through discrimination in the choice of words, and habitual use of standard English.

7. To develop competence in those reading skills and appreciations necessary for the performance of school tasks and for the use of reading as an instrument of personal enlightenment and enjoyment throughout life.

8. To help pupils develop critical attitudes and standards in evaluating and choosing among books and periodicals, radio and television programs, stage and motion picture offerings.

9. To provide pupils with opportunities for creative expression on the level of their capacities and interests.

10. To promote awareness and use of the cultural facilities in the metropolitan community.

PRESENT PROGRAM

The present junior high school program for English introduces adolescents to literary, linguistic, and rhetorical traditions and forms; at the same time, it caters to students' interests, and uses, as much as possible, contemporary materials and ideas. The program encourages pupil involvement in all its aspects. Direct, real experience -- listening, viewing, improvising dramatically, and always much speaking, often in small groups -- initiates most learning experiences and precedes all reading and writing. The program emphasizes learning through all the senses so that learning is total rather than merely verbal. Participation is further encouraged by the use of activities which guide the student toward the discovery and articulation of significant concepts and generalizations. Active involvement of the kind described in the units in the junior high school curriculum guides proceeds slowly but produces understandings which endure.

The program presents major units for each grade, 7-9. Instead of adopting one particular unit pattern for each grade, for example, a thematic organization for grade 7, a "genre" organization for grade 8, and a chronological pattern for grade 9, there are a variety of types of units in each grade. To illustrate, the workshop committee has included within each grade at least one unit that emphasizes a particular literary genre, one that is thematically organized, and another that emphasizes the continuity of a particular literary tradition or motif. An occasional unit deals with "mode", for example, the unit on humor in the ninth grade and the unit on mystery and "mood" fiction in the eighth grade. In order to maintain the expository reading, writing, and study skills, however, there is within each unit non-fiction materials of various kinds, including material from media of mass communication. Furthermore, there are two units, "What's News?" in grade 8, and "Spotlight on People" in grade 9, which are mainly expository in nature. Also, there are three short language-centered units on each grade level. The language units, which deal with communication as a concept, as a sound system, and as a writing system, with dialects and usage, and with the grammar and structure of the English language, add further variety. All of the units, literature and language, are "integrated" units in that literature-composition-language activities are related to the body of ideas that forms the unifying conceptual "core" of each unit.

The media of mass communication are emphasized in connection with relevant content instead of being treated discretely, as is sometimes done. Television is stressed, for example, in the seventh grade units "Everybody Wants to Get Into the Act" and "Stereotypes in Fact and Fiction", in the eighth grade units "Not for the Timid" and "The Play's the Thing", and in the ninth grade units "A Touch of Humor" and "Spotlight on People". Periodicals and magazines are used as reading material in most units, with special emphasis in those units that stress fiction and non-fiction. The newspaper receives special attention in the eighth grade unit "What's News?", but it is dealt with also within integrated activities of other units.

English is a subject that combines content (literature and language), skills (reading, writing, speaking, thinking, manipulating linguistic concepts), and arts (the so-called "creative" and "appreciative" aspects of the subject). Literature and language, therefore, provide the main bases of unit organizations and unifying ideas around which the activities to develop the skills and appreciations of the discipline revolve. To confine the content of English exclusively to literature and language, however, is to limit the subject unnecessarily and to deprive junior high school students of opportunities to practice language skills in a life-like, experiential context. An attempt has been made, therefore, to include literary, linguistic, and experiential content in all units, though one type or another predominates in each unit.

Because the skills of writing and of applying linguistic learnings cannot be taught in a vacuum -- though we have often tried to teach them in this way -- composition and language learnings are related to the content and controlling ideas of each unit. The "Developmental Activities" in each unit provide many opportunities for experiences in oral and written composing. The oral composing is of two kinds: one develops the pupils' thinking in preparation for written composing; the other is usually dramatic, and is essentially an appreciative literature activity.

In order to provide teachers with some special help in these areas, two sections entitled "Related Composition Activities" and "Suggested Relations to the Language Program", appear immediately following the closing activities of the unit. Teachers should examine these two sections before beginning the unit, so that they may plan for lessons that offer direct instruction in the compositional and linguistic aspects of the English program; otherwise the program can easily be transformed into a "Literature" program exclusively, an eventuality that was not the intent of the committee that wrote the courses.

Additional help in integrating the composition and the language aspects with literary and experiential content of the program is provided in Appendix A and Appendix B.

In general, the program is sequential; the pupil advances by successive small steps from simple, basic concepts and skills to increasingly complex ones with few gaps in the structure of important ideas and relationships. This sequence is built into the activities within each unit and into the units for each grade and is present in all facets of the English program -- literature, composition, and language study, and, at present, is most evident in the language units. At some future time, a more definite sequence for emphasis on each grade level will be developed in literature and composition. The sequences promote the competence and proficiency in the use of their native language needed so badly by adolescents for growth in self-confidence.

The recommended balance of time among the components of the program is as follows: literature and reading (including study skills) -- 50 per cent of the time allotment; language -- about 20 per cent of the total instructional time, including instruction in grammar and usage; composition (mainly written) -- 30 per cent, including time devoted to instruction in the mechanics of writing and speaking. Oral composition is included in the courses with written composition, but the basic instruction in techniques of reporting and discussing should and does accompany the developmental activities, where speaking is the most important way of communicating and learning.

Teaching spelling is a responsibility of the English teacher. The major purposes of instruction are to develop understanding of the relationships between the phonemes and the graphemes of the English language and to promote pupil responsibility for spelling correctly the words he uses in his writing. There is evidence now that there are a number of regular spelling features of English which should be taught as generalizations to secondary school pupils. The teacher should begin with a spelling inventory to determine each pupil's spelling level and should group for instruction accordingly. All teachers will recognize that more important than spelling for many pupils is vocabulary development within the content of the unit being studied. With all classes, but especially with low-ability classes, the teacher will teach specific vocabulary to meet specific needs. Naturally, the teacher will watch for opportunities to teach vocabulary informally and incidentally in the context of all aspects of the English program. It is important for teachers to recognize that no one need learn to spell all the words in his speaking vocabulary. In both spelling and vocabulary development, nevertheless, stress should be placed on word building, phonetic analysis, meanings, and origins and histories of words. An adequate understanding of word building and some skill in the basic word attack skills will contribute to increased skill and interest in reading and to a life-long fascination with words.

A basic resource of the English teacher and class is the school library, which maintains a collection of magazines, pictures, pamphlets, filmstrips, and phonograph records, assembled to provide information, recreation, and inspiration for students of all reading levels. (Moving pictures are available from the County Film Library). The librarian and the English teacher are a teaching team for all reading and study involving the use of library materials. Their cooperative pre-planning of library instruction and their joint supervision of class groups is needed to insure productive use of the library.

The librarian will give instruction in the use of reference tools, help encourage good reading habits and a life-long interest in reading, will prepare bibliographies and collections, and put books on reserve as needed. It is important to introduce pupils to the public library; it is equally important to individualize assignments to prevent mass descent on the library or depletion of its materials for a single assignment.

English teachers who are familiar with the vast resources of the library and who are themselves avid readers can, through incidental and planned instruction help pupils discover the wealth of information and pleasure available in the library.

Sequence of Units

The sequence of units as it appears in the table of contents is the recommended sequence; but because the materials for teaching are limited there are two "alternate" plans that can be used when there are a number of teachers in a department teaching on the same grade level. These plans appear below:

	Recommended Time Allotment	Alternate Plan 1	Alternate Plan 2
Grade Seven			
Language in Communication	1 week	Language in Communication	Language in Communication
The Storyteller	6 weeks	Designs in Art and Poetry	Everybody Into the Act
You and Your Dialects	1 week	You and Your Dialects	You and Your Dialects
Everybody Wants to Get Into the Act	8 weeks	Knights and Champions	Stereotypes in Fact & Fiction
The Signalling Systems of the English Lang.	2 weeks	Signalling Systems	Signalling Systems
Stereotypes in Fact & Fiction	6 weeks	The Story Teller	Designs in Art and Poetry
Designs in Art and Poetry	5 weeks	Everybody Into the Act	Knights and Champions
Knights and Champions	8 weeks	Stereotypes in Fact & Fiction	The Story Teller
Grade Eight			
Words and Things	1 week	Words and Things	Words and Things
Not for the Timid	6 weeks	What's News?	The Play's the Thing
Regional and "Occupational" Dialects	1 week	Regional & "Occupational" Dia.	Regional & "Occupational" Dia.
Stories of Gods and Goddesses	7 weeks	The Outsider	The Story in the Poem
Writing Codes and Symbols	1 week	Writing Codes & Symbols	Writing Codes & Symbols
The Play's the Thing	4 weeks	Not for the Timid	What's News?
The Story in the Poem	4 weeks	Gods and Goddesses	The Outsider
What's News?	6 weeks	The Play's the Thing	Not for the Timid
The Outsider	7 weeks	The Story in the Poem	Gods and Goddesses
Grade Nine			
Language Choices in Everyday Life	1 week	Lang.Choices in Everyday Life	Lang.Choices in Everyday Life
The Senses of Poetry	6 weeks	Spotlight on People	A Touch of Humor
Language Choices in Reading & Literature	1 week	Lang. Choices in Rdg. & Lit.	Lang. Choices in Rdg. & Lit.
A Touch of Humor	7 weeks	Coming of Age	Classical Heroes
Writing More Versatile Sentences	1 week	Writing More Versatile Sent.	Writing More Versatile Sent.
Classical Heroes	7 weeks	The Senses of Poetry	Spotlight on People
Spotlight on People	6 weeks	A Touch of Humor	Coming of Age
Coming of Age	8 weeks	Classical Heroes	The Senses of Poetry

Grade 7 - Unit Summary: THE STORYTELLER (a)

Major Objectives	Content	Key Activities
Concepts 1. Narration is storytelling. 2. Basic elements of narration are plot, character, and setting. 3. Narratives may be fictional or factual. 4. Kinds of narration are fables, fairy tales, legends, and short stories. 5. Purposes of narration are to entertain, to influence, to explain, or to illustrate. Skills Ability: 1. To differentiate between types of narration 2. To recognize major elements and their interrelationships 3. To write a short fictional narrative	Literature Fables Fairy Tales Legends Short Stories Novels: Island of the Blue Dolphins The Call of the Wild Call It Courage Old Yeller Language Characteristics of Southern dialect Effectiveness of simple style and of repetition Use of nouns and verbs for description Images in poetic language Echoic words	1. Reading various forms of narration and recording characteristics of each in chart form 2. Illustrating stories 3. Dramatizing events in stories 4. Locating story settings on map 5. Retelling stories orally 6. Discussing purposes of selected comic strips 7. Identifying the narrative in pictures and music 8. Finding examples of each type of story in the mass media 9. Making a homemade movie of a story 10. Changing an element of narration in story and dramatizing the incident

Grade 7 - Unit Summary: THE STORYTELLER (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing an original fable	1. Changing a story into a fable	1. Identifying narrative elements in art and music
2. Writing an original legend	2. Changing dialect into standard English	2. Watching TV to compare modern and ancient fairy tales
3. Developing a character sketch	3. Comparing vocabulary and grammar in fairy tales with modern language	3. Listening to tape recordings of legends
4. Writing a descriptive paragraph	4. Examining repetition in fairy tales	4. Watching filmstrips of narratives
5. Describing physical reactions and expressions	5. Determining pronunciation of foreign words	5. Watching physical reactions of a listener
6. Writing a sequel for a short story	6. Identifying descriptive words	6. Identifying purposes of various comic strips
7. Writing an explanation of a setting	7. Telling stories in groups	7. Observing dramatic improvisations of narratives
8. Creating a story based on symphonic music	8. Discussing figures of speech	
9. Creating a story using a picture for ideas	9. Changing trite words to more vivid ones	

Grade 7 - Unit Summary: EVERYBODY WANTS TO GET INTO THE ACT (a)

Major Objectives	Content	Key Activities
Concepts 1. Drama, a collaborative art form, is designed to be seen and heard, and is seldom intended for just reading. 2. Plays have elements common to all narration plus certain techniques required only of plays 3. One's interpretation of a play is facilitated by the interpretation and skill of the performers and the production staff. 4. The reader of plays must use his imagination to visualize stage action. 5. Drama is the most public literary art form. 6. TV is the medium through which most people see drama. **Skills** Ability: 1. To recognize the problems, limitations, advantages of plays for various media 2. To visualize the action of a play 3. To see how characters are developed in a play 4. To follow the development of the plot of a play 5. To use one's bodies more expressively 6. To contribute in some way to the production of a play	**Literature** Plays: Inside a Kid's Head The Hitch-Hiker Dark Rider Bread Forbidden Christmas A Christmas Carol I Remember Mama Grandpa and the Statue Presentations of plays on radio, TV, and local stages **Language** Concepts: Regional dialects individualize characterizations. Playwrights select specific words for their connotative values.	1. Discovering how an author dramatizes everyday incidents 2. Identifying narrative elements in plays; devices unique to plays 3. Exploring a stage and discovering its technical aspects 4. Identifying visual and aural effects 5. Discussing the function of symbols 6. Designing sets and costumes; planning sound and light effects; choosing actors 7. Presenting a one-act play 8. Discussing the means by which a playwright influences the audience 9. Presenting and recording platform presentations 10. Comparing play productions in various media 11. Role-playing various situations 12. Debating - informally

Grade 7 - Unit Summary: EVERYBODY WANTS TO GET INTO THE ACT (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Narrating the troubles caused by daydreaming	1. Noting the affective power of words	1. Viewing and reacting to TV plays, live performances, and filmed plays
2. Explaining the dangers of hitchhiking	2. Noting the contribution of dialect to atmosphere and to character	2. Taping class performances
3. Writing a script or a scenario for a short play	3. Practicing gestures and speech for improved communication with audience	3. Making a field trip to see the staged presentation of a play
4. Writing descriptions of characters	4. Explaining the jargon of play production	
5. Explaining plans for spending $100.	5. Exploring multiple meanings of words	
6. Comparing characterizations		
7. Writing an original play		

Grade 7 - Unit Summary: STEREOTYPES IN FACT AND FICTION (a)

Major Objectives	Content	Key Activities
Concepts 1. A stereotype is a conventional, over-simplified characterization. 2. Certain types have become literary stereotypes. 3. Stereotypes can be recognized by the author's exaggeration of character. 4. Although characters may be stereotyped, each person is unique. 5. Stereotypes are useful in suggesting characteristics.	Literature Short Stories Poems Articles and Essays Novels: Tom Sawyer Johnny Tremain	1. Using periodicals to identify stereotypes 2. Collecting pictures, jokes, anecdotes, cartoons, and articles which illustrate stereotypes 3. Using films to prove and disprove stereotyped images 4. Costuming to illustrate stereotypes 5. Constructing a bulletin board illustrating stereotypes
Skills Ability: 1. To recognize stereotypes in literature and in mass media 2. To recognize differences between stereotypes and real people 3. To distinguish techniques used by authors to reveal character	Language Change in a verb may convey a change in mood. Understatement is a humorous device. Jargon is speech used by specialized groups and professions.	6. Identifying propaganda techniques 7. Improvising western scenes dramatically 8. Discussing poems using stereotypes 9. Distinguishing between "flat" and "rounded" characters 10. Debating informally

Grade 7 - Unit Summary: STEREOTYPES IN FACT AND FICTION (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Creating an imaginary town of stereotyped characters	1. Explaining the effect of tense change.	1. Observing stereotypes on TV
2. Writing a paragraph to prove bravery or foolishness, using quotes from a story	2. Identifying jargon	2. Listening to records of cowboy songs
3. Writing extended definitions of types studied	3. Recognizing examples of understatement	3. Distinguishing the stereotyped cowboy from the real cowboy in a film
4. Interpreting a character's motivation	4. Explaining symbols	4. Studying contemporary stereotyping in newspapers
5. Comparing and contrasting frontiersmen of today and yesterday	5. Noting the effect of descriptive terms	5. Identifying propaganda techniques used in TV commercials
6. Explaining the importance of setting	6. Using sign language to narrate a story	
7. Explaining how an author selects details		
8. Writing a poem which depicts life of modern cowboy		
9. Explaining why one would or would not like to be one of the types studied		
10. Writing a character sketch		
11. Writing a description of action		

Grade 7 - Unit Summary: DESIGNS IN ART AND POETRY (a)

Major Objectives	Content	Key Activities
Concepts 1. Art is a way of knowing about life. 2. Art is more selective than life and imposes a design that is not the same as that of life itself. 3. Art may deal with any human experience, idea, or emotion. 4. The appeal of art is primarily to feelings. 5. Poetry, one of the arts, establishes its patterns by repeated sounds, words, images, and ideas. 6. A poem is a "whole" work of art.	Literature Short poems of all types: narrative and lyric, humorous and serious	1. Paraphrasing a number of poems noting the general pattern of each 2. Selecting music which transmits mood similar to poem 3. Sharing of favorite poems 4. Examining art in various forms to discover: general characteristics, subject matter, patterns of repetition and contrast 5. Identifying the ways poetry qualifies as art
Skills Ability: 1. To observe the kinds of patterns and designs that exist in all art 2. To note repeated words, sounds, and rhythm that form the patterns of a poem. 3. To observe the relationship between the patterns and the mood of the poems 4. To differentiate between denotative and connotative meanings 5. To improve skills of oral reading 6. To write original verse that uses a simple rhyme and rhythm pattern 7. To summarize the literal or narrative meaning of a poem 8. To identify the subject of a poem	Language Denotations and connotations The use of language to cause others to think, feel, and perceive in a certain way Punctuation as an aid to understanding and reading	6. Contrasting prose and poetry to discover the shapes of poetry 7. Examining words in poems (and trying substitutions) to discover the"rightness" of the word the poet used - its meanings, its imagery, its fit in the rhythmic pattern 8. Examining (and devising) patterns in sounds to discover the pleasure in sounds, the unity in the rhyme pattern, and the emphasis which sound patterns impose on certain words.

Grade 7 - Unit Summary: DESIGNS IN ART AND POETRY (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Paraphrasing certain poems 2. Composing for specific rhythm patterns 3. Supplying rhyming words previously deleted from certain poems 4. Composing short, original verse 5. Completing quatrains, couplets, and limericks	1. Examining the words of a poem to appreciate the artistic medium of poetry 2. Identifying the denotations and exploring the connotations of words 3. Examining the internal structure of poetry to discover the use of rhyme as a part of the author's art	1. Examining art selections to determine the effect of color on mood 2. Listening to musical selections to discover mood and rhythm 3. Identifying common elements in paintings, music, and poems 4. Beating out rhythms in music and in poems 5. Finding examples of rhymes used in advertisements 6. Making photographs to illustrate the selectivity of art

Grade 7 - Unit Summary: KNIGHTS AND CHAMPIONS (a)

Major Objectives	Content	Key Activities
Concepts 1. The medieval hero embodies the values of the Age of Chivalry: piety, bravery, loyalty. 2. The adventures of the medieval hero include trials, adventure for adventure's sake, and acts of service. 3. The major forces of the Age of Chivalry were the feudal system and the Christian Church. 4. The hero of medieval legend was motivated by religious causes.	Literature Legends of Medieval heroes from *Knights and Champions*. Stories include: Arthur Sir Gawain Roland El Cid Ogier the Dane Beowulf	1. Retelling legends of the Middle Ages 2. Comparing different versions of the same legend 3. Preparing group projects on: Medieval Warfare Knights Medieval Castles Life in a Castle Heraldry Jousts and Tournaments Joan of Arc
Skills Ability: 1. To identify the characteristics common to adventures of medieval heroes 2. To recognize the characteristics of the medieval legends 3. To identify the characteristics of the Age of Chivalry	Language Some of the differences between Middle English and Modern English	4. Discussing the influence of the church and feudalism 5. Identifying contemporary allusions or uses of medieval legends

Grade 7 - Unit Summary: KNIGHTS AND CHAMPIONS (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing a paragraph to prove that "chivalry is not dead"	1. Noting changes in the English language since the Middle Ages	1. Listening to musical selections based on legends of Middle Ages
2. Retelling in the first person the story of the cowardly standard bearer from Ogier the Dane		2. Comparing musical version with written or pictorial versions
3. Explaining why or why not the student would like to have lived in the Middle Ages		3. Locating places on map of Eurasia
4. Recording in journal first person impression of incidents in legends		4. Visiting Walters Art Gallery to see armor, etc.
5. Composing mottoes and writing explanations		5. Noting characteristics of architecture in a Gothic cathedral
6. Comparing the Crusades with contemporary developments in the Holy Land		

Grade 8 - Unit Summary: NOT FOR THE TIMID (a)

Major Objectives	Content	Key Activities
Concepts	Literature	1. Discussing extensive reading in small groups
1. Detectives use intuition and logic.	Short Stories Plays Poems	
2. Stories of suspense use all story elements to arouse the desired emotion.	Novels: A Wrinkle in Time Dangerous Journey	2. Investigating clubs devoted to science fiction, certain detectives, etc.
3. Mystery stories use setting, diction, and stereotyping to create suspense.		3. Identifying clues and "solving" detective and mystery stories
4. Authors of detective and mystery stories are capable of unusual originality.		4. Identifying stereotyped and unique elements in the selections read
Skills Ability:	Language	5. Seeking relationship between setting and suspense
1. To recognize clues to solution of mystery or detective story	Diction and sentence structure are effective in creating mood and suspense.	6. Discussing the use of the macabre in suspense stories
2. To distinguish between the real, the make believe, and the fanciful		7. Identifying point of view
3. To distinguish between the trite and the original in stories of mystery, science fiction, the supernatural, etc.		8. Recognizing different manifestations of the supernatural
		9. Pointing out the appeal of science fiction
		10. Dramatizing selected stories
		11. Giving platform readings of plays

Grade 8 - Unit Summary: NOT FOR THE TIMID (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing mystery in play form 2. Writing story from newspaper account adding description 3. Writing "confession" 4. Writing descriptions of pictures 5. Writing descriptions of situation with emphasis on mood and desired response 6. Writing a personal narrative from the third person point of view 7. Writing a narrative from a different point of view 8. Writing an original science fiction narrative 9. Writing mysterious messages	1. Identifying jargon 2. Analyzing the language-diction and sentence structure - of stories of suspense and about the supernatural 3. Rewriting literary English as idiomatic English 4. Noting the descriptive force of precise nouns and verbs 5. Identifying the form class words in descriptive writing	1. Comparing T.V. shows of the genre 2. Discussing movie classics of the genre 3. Identifying sound effects contributing to horror and sense of reality 4. Viewing film presentations of literary selections of the genre

Grade 8 - Unit Summary: STORIES OF GODS AND GODDESSES (a)

Major Objectives	Content	Key Activities
Concepts 1. Myths are stories that offer imaginative explanations of natural phenomena and of basic human experiences. 2. Myths help us understand the values and aspirations of a culture. 3. Myths have no particular setting in time. 4. Myths express universal themes which writers of all ages have used. 5. There are many different versions of the same myth. 6. Classical myths have been preserved in art, music, decorative design, language, and literature.	Literature Myths of creation, of natural phenomena, of basic human experience, and of love and death	1. Reading and discussing creation stories 2. Finding modern examples of Promethean characters 3. Reading myths to determine characteristics the Greeks admired or abhored 4. Collecting pictures of Greek and Norse gods appearing in mass media 5. Listing present day unexplained natural phenomena 6. Collecting references to Greek or Norse gods found in the telephone book 7. Comparing mythological explanations of natural phenomena with scientific explanations
Skills Ability: 1. To recognize characteristics of myths 2. To interpret the references to mythology found in art, literature, language and music 3. To compare various versions of the same myth, and to find common elements and variations 4. To discern the cultural values of a society as reflected in myths	Language Words derived from mythology Language differences between the King James Version and the Standard Revised Version of the Bible; between Biblical versions of the Flood and the dialect version in Green Pastures	8. Making a genealogy chart of Greek gods 9. Analyzing myths that explain natural phenomena 10. Reading myths to identify things the Greeks considered sins and virtues 11. Comparing love themes in mythology with similar themes in contemporary literature 12. Comparing myths explaining life after death 13. Finding modern examples of mythological concepts

Grade 8 - Unit Summary: STORIES OF GODS AND GODDESSES (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing an original myth explaining some natural phenomenon	1. Examining the changes in English by comparing excerpts from the King James and Revised Standard versions of the Bible	1. Making a pictorial record of statues of Greek gods and goddesses in Baltimore and Washington
2. Writing a creation story for the Eskimos	2. Noting how use of dialect in "Green Pastures" changes tone of the flood story	2. Listening to recordings of stories of the Creation, of the Flood, and of the origin of evil
3. Writing a story about a modern Promethean "gift"	3. Explaining words derived from mythology	3. Viewing filmstrips to compare creation stories
4. Rewriting the story of Pandora, creating new variables to provide interest for modern-day readers		4. Searching mass media for references to Greek and Roman mythology
5. Writing a myth in which someone is suitably punished for some wrong		
6. Writing a dialogue of two modern people involved in the same kind of experience as that of characters in certain myths		

Grade 8 - Unit Summary: THE PLAY'S THE THING (a)

Major Objectives	Content	Key Activities
Concepts 1. Drama is a type of literature that can be read and studied for its literary values. 2. The interpretation of a play depends upon a reader's understanding of the special techniques used by and required of a play-wright. 3. The reader of plays must use his imagination in order to visualize stage action. 4. Plays are categorized according to types. 5. The musical comedy is a drama form in which music along with dialogue and action is used to develop mood and characters and to advance the plot.	Literature 1. Plays from anthologies and drama book: "Spreading the News" "Out of Control" "Feathertop" "The Valiant" "The Leader of the People" "The Christmas Oboe" "A Night At An Inn" 2. The Musical comedy "Bye, Bye, Birdie" 3. Television shows	1. Discussing to see how an author transforms an ordinary situation into drama 2. Watching TV shows to note similarities and differences between viewing and reading 3. Identifying the visual and auditory effects needed for TV production of a play 4. Noting dialogue and action presenting a point of view 5. Discerning how a play-wright combines dialogue and action to develop character
Skills Ability: 1. To recognize types of plays and their special characteristics 2. To discern how music and lyrics relate to plot in a musical comedy 3. To appreciate technical and artistic elements in TV, stage, radio and recorded plays 4. To visualize the action of a play as it is being read	Language Dialogue is important to the action of the play. Drama and TV have their own specialized jargon. Oral language must be clear and precise for correct interpretation.	6. Discovering how an author uses stock characters in an unusual situation 7. Noting the characteristics of farce 8. Listening to a musical comedy

Grade 8 - Unit Summary: THE PLAY'S THE THING (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Narrating an incident from a different point of view	1. Examining dialogue to discern connotation intended by speaker	1. Listening to recordings of plays and musical comedies
2. Writing an extended definition of "a normal American boy"	2. Explaining choice of language used in a play	2. Watching and analyzing TV shows
3. Writing a description of a character	3. Examining dialogue to distinguish between fact and opinion	3. Improvising from situations
4. Writing a parody of a song	4. Telling a story from a specific point of view	4. Using visuals of stage sets and costumes
5. Writing an incident from a play in narrative form	5. Compiling and interpreting jargon relating to the visual aspects of TV	
6. Writing dialogue for one episode in a play	6. Finding examples of dialogue that reveal character	
7. Writing a personal anecdote	7. Rewriting play dialect in standard English	
8. Writing one-sentence character sketches	8. Finding specific vocabulary within a play that establishes a mood	
9. Explaining the verbal and physical humor in comic strips and cartoons	9. Interpreting through platform readings	
10. Explaining a quotation from a play		
11. Writing a personal anecdote which reveals sense impressions		
12. Writing a scenario		

Grade 8 - Unit Summary: THE STORY IN THE POEM (a)

Major Objectives	Content	Key Activities
Concepts 1. Narrative poetry has same fictional elements as prose. 2. Plot is most important element in narrative poetry. 3. Folk ballads are narrative poetry with simple plot, one-dimensional characters, much compression, simple metrical and rhyming schemes and refrain. 4. Literary ballads are by a known author who attempts to duplicate form and structure of the folk ballad. 5. Metrical structure of ballads is patterned after music. 6. Rhyme reinforces stress. 7. Not all narrative verse is in ballad form.	Literature Various poems and recordings which illustrate narrative poetry in three groups: folk ballads, literary ballads, and other narrative poetry other than ballads. Emphasis on relationship between poetry and music.	1. Writing an original ballad from a newspaper article 2. Re-writing a ballad as a short prose narrative, a group pantomime, or a dialogue 3. Reading various poems to determine the subject matter of narrative poetry 4. Using up-dated versions of ballads to show how current folk music capitalizes on ballads which have been popular for years 5. Improvising dramatically the situations in various poems 6. Identifying figures of speech 7. Identifying rhyme and rhythm patterns in narrative poetry 8. Comparing various interpretations of the same poem 9. Examining humorous elements in narrative poetry 10. Determining author's purpose in modern folk songs
Skills Ability: 1. To interpret the literal level of narrative poetry 2. To recognize characteristics of ballads 3. To identify patterns of rhythm and rhyme 4. To experiment in writing narrative verse 5. To translate narrative verse into a different genre	Language Intonation system of English as related to poetry with emphasis on rhyme and rhythm typically found in narrative verse, simpler aspects of figurative language.	

Grade 8 - Unit Summary: THE STORY IN THE POEM (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing limericks	1. Reading to identify levels of diction	1. Clapping to get feeling of and appreciation of rhythm
2. Re-writing a ballad in prose	2. Identifying regional and local dialects in modern folk ballads	2. Listening to records
3. Presenting a ballad as a pantomime or a dialogue	3. Showing how intonation and sound patterns in poetry are related to music and not to the intonation system of English	3. Viewing a filmstrip
4. Writing an original ballad from a newspaper article	4. Identifying easy and hard rhyming words to show that ease of rhyme will dictate form	4. Singing
5. Converting a prose story and a tune into a ballad	5. Showing how authors can overcome the necessity for forced rhyme by using sound repetitions of consonants and vowels	5. Improvising dramatic situations
6. Writing characterization from a specific point of view		
7. Explaining how an author uses contrast to treat a serious subject in a humorous manner		
8. Writing an original ballad and setting it to music		
9. Writing a sequel to or a parody of ballads		
10. Writing the prologue for a ballad using typical stress and rhyme scheme		
11. Writing couplets and quatrains		
12. Writing original obituaries and/or classified advertisements about characters in some of ballads read		

Grade 8 - Unit Summary: WHAT'S NEWS (a)

Major Objectives	Content	Key Activities
Concepts 1. The scope of news coverage must be broad enough to appeal to people of varied tastes. 2. All news is based on fact. 3. TV, radio and magazines are sources of news for many people. 4. News items are checked for accuracy by variety of methods. 5. The "distance" of the writer from the event determines the final form of the news article. **Skills** Ability: 1. To recognize the purpose of a news article 2. To differentiate between connotative and denotative meaning 3. To distinguish between factual and persuasive writing	**Literature** Newspapers: Baltimore Sun Baltimore News American Afro-American Magazines Radio and Television **Language** The reporter selects words according to the purpose of his article. Words have connotative meanings. Synonyms can be effectively substituted for overworked words. Adjectives and adverbs are used to clarify and to extend the meaning.	1. Examining the feature stories to note variety, content and value of articles to individual readers 2. Discussing placement of big stories 3. Comparing emphasis and thoroughness in various media 4. Identifying sources and noting their reliability 5. Identifying point of view 6. Following an "active" or continuing event 7. Reading news events to become acquainted with news gathering, and problems of keeping news current 8. Examinining the editorial pages to identify style, content, and purpose 9. Analyzing the style of sports writing 10. Examining devices used in advertising

Grade 8 - Unit Summary: WHAT'S NEWS (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing an evaluation of an interview 2. Re-writing a news story in narrative style 3. Interpreting political cartoons 4. Writing letters to "advice columnists" 5. Writing letters to the editor 6. Writing original news stories, editorials, feature articles	1. Distinguishing denotative and connotative meanings of words 2. Distinguishing facts from opinions 3. Recognizing propaganda 4. Identifying techniques used by newspapers to influence readers 5. Recognizing point of view 6. Recognizing over-used expressions in sports writing 7. Using verbs and adverbs effectively	1. Listening to records while viewing a filmstrip 2. Comparing TV, radio, newspaper and magazine reports of the same item 3. Taking notes for a news story while listening to a tape and a television program

Grade 8 - Unit Summary: THE OUTSIDER (a)

Major Objectives	Content	Key Activities
Concepts 1. The Outsider is rejected or is a nonconformist by choice. 2. All persons have been outsiders at some time 3. His circumstances are the result of internal drives or external forces over which he has little control. 4. Authors treat the reactions of the outsider and of the group 5. The theme has been expressed in all genre. Skills Ability: 1. To make critical evaluations 2. To discover the purpose of the author 3. To recognize determiners of character 4. To express feelings of sympathy or guilt in writing	Literature All genre - short stories, novels, dramas, poetry Novels for Class or Individual Reading: Outcast Durango Street Swiftwater To Beat A Tiger The Witch of Blackbird Pond Language Dialect Levels of language Form classes used for effective description Meaning changes because we live in a world of process. What is reported depends on who is reporting.	1. Reading one or more novels which contain the outsider theme 2. Reading short stories and plays to note the reactions of the outsider and of the group 3. Locating material from mass media which relates to the outsider theme. 4. Identifying current songs which deal with the theme 5. Discussing the outsider theme in panels and small groups 6. Dramatizing selected episodes to appreciate the feelings involved

Grade 8 - Unit Summary: THE OUTSIDER (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Describing the feelings of the characters in the story	1. Discovering the connotative and denotative meanings of terms	1. Listening to recorded poetry to discover the musical quality
2. Narrating an experience with rejection	2. Using verbs and nouns as descriptive agents	2. Dramatizing current social problems and story plots
3. Defining "prejudice"	3. Observing the author's use of imagery	3. Listening to recordings to appreciate the depth of feeling and the dramatic effects
4. Rewriting material from a different point of view	4. Changing selected fiction from prose to dialogue	
5. Writing an expository paragraph requiring reasons	5. Examining the author's use of syntax to create mood	
6. Comparing reactions of two characters	6. Identifying levels of language	
7. Writing a paragraph of persuasion		
8. Explaining the need for scapegoats		

Grade 9 - Unit Summary: THE SENSES OF POETRY (a)

Major Objectives	Content	Key Activities
Concepts 1. Poetry deals with any experience. 2. Narrative poetry emphasizes human events; lyric poetry emphasizes feelings, emotions and percptions. 3. Poetry is more regularly patterned and compressed than prose. 4. An image is an impression or a mental picture. 5. Poets use images to produce certain feelings in the reader. 6. Images are created by: direct statement, description, connotation and comparison. 7. Japanese Haiku are imagistic and compressed. 8. Poetry's effect depends upon the power of suggestion.	Literature Various types of lyric poetry, with emphasis on the Haiku as an example of compression of imagery in poetry	1. Listening to recordings to identify images amd author's message 2. Identifying difference between prose and poetry 3. Reading poems to identify patterns of repetition, imagery, and point of view 4. Differentiating between narrative and lyric poetry 5. Examining poems and popular songs to see how poets compress words to create images 6. Examining Haiku t appreciate images 7. Analyzing poems on different levels of meaning
Skills Ability: 1. To recognize methods of producing images 2. To differentiate between narrative and lyric poetry 3. To recognize poetic patterns 4. To produce images based on actual experience and observation 5. To read poetry orally 6. To paraphrase levels of meaning in a poem	Language Figurative language which produces imagery; emphasis on "The Word and the Meaning"	

Grade 9 - Unit Summary: THE SENSES OF POETRY (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing haiku, free verse, couplets and quatrains from impressions and images suggested by students	1. Differentiating between denotation and connotation of selected words	1. Viewing slides
2. Writing a poem as a news article	2. Analyzing punctuation marks as substitutes for the intonation system of oral English	2. Examining pictures
3. Rewriting descriptive paragraphs as haiku or short poems	3. Analyzing form class words used to create images	3. Listening to records
4. Writing haiku using scene from a bedroom window as a basis		4. Analyzing sensory images
5. Writing original similes and metaphors		
6. Rewriting poems as short prose stories		

Grade 9 - Unit Summary: A TOUCH OF HUMOR (a)

Major Objectives	Content	Key Activities
Concepts 1. Material for humor is everywhere; it is the treatment that makes it seem funny. 2. Humor develops out of character, situation, and language. 3. The humorist uses exaggeration and incongruity to create humor. 4. The humorous device is altered according to the genre. 5. Different media necessitate different emphases.	Literature All literary genre and mass media that use humor Major Works: Life With Father (both essays and play)	1. Compiling and exhibiting items considered humorous by students 2. Preparing and delivering humorous monologues 3. Identifying sources of humor in TV and movie comedies 4. Analyzing comedy records 5. Examining language as a source of humor 6. Studying the uses of exaggeration
Skills Ability: 1. To identify humor arising from character, situation , and language 2. To identify humorous devices of exaggeration, incongruity and play on words in literature and mass media 3. To interpret humorous selections orally	Language Clever use of language is an important source of humor.	7. Showing how humor is topical and can become outdated 8. Improvising dramatic situations to show how bumbling characters, manipulated language, and exaggerated situations help to create humor 9. Comparing the essays and play, Life With Father, to see how the authors derive humor from language, situation, and character in differing genres

Grade 9 - Unit Summary: A TOUCH OF HUMOR (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing a sketch of a major character	1. Analyzing excerpts from literature to see how sentence structure and diction can create humor	1. Listening to humorous recordings
2. Writing parodies of historical events or of serious poems	2. Finding examples of anecdotes which use language, situation, or character to create humor	2. Viewing TV and movie shows
3. Writing an amusing narrative account of a true incident	3. Listing words or expressions which bring an automatic humorous reaction	3. Reading comic strips
4. Re-writing a "stripped" narrative in exaggerated style	4. Coining words with humorous connotations	4. Making tape recordings
5. Developing a typical family situation into a humorous episode	5. Finding examples of play on words, incongruity, and exaggeration in language	
6. Writing a humorous characterization of a friend		
7. Writing a humorous incident for TV or a comic strip		

Grade 9 - Unit Summary: CLASSICAL HEROES (a)

Major Objectives	Content	Key Activities
Concepts 1. The epic is a long narrative poem telling of the deeds of a hero drawing upon national tradition. 2. Classical heroes have common characteristics: noble or divine birth, supernatural powers, assistance from the gods, physical and moral courage, and achievement of honor through action. 3. Adventures of the classical hero contain archetypal elements: motifs, plots, and themes. 4. The hero reflects and preserves the values of a culture. 5. The medieval and classical hero reflect the cultural values of their society. 6. Heroes fulfill the need to embody ideals in human form. 7. Greek stories of heroes are among the earliest stories in Western literature.	Literature The Odyssey Stories of the following heroes: Theseus Perseus Heracles Jason Odysseus	1. Reading stories of the Greek heroes to learn characteristics of classical heroes 2. Reading The Odyssey as an epic portrayal of the classical hero 3. Collecting stories from mass media of people who might be considered heroes of the modern world; suggesting how these might grow into myths 4. Reporting on archeological findings in Agean Sea areas 5. Searching for references to Greek heroes in art, music, business or science 6. Comparing various types of heroes to show their common characteristics
Skills Ability: 1. To identify the common elements in character and adventures of the classical heroes 2. To interpret the references to classical heroes in literature, art and science 3. To recognize the characteristics of an epic	Language Origins of words and sayings in Greek mythology Characteristics of the epic style	

Grade 9 - Unit Summary: CLASSICAL HEROES (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing a description of a modern machine, depicting it as a monster that a hero might encounter 2. Rewriting the story of "Jack and the Beanstalk" portraying Jack as a classical hero; writing the story in the epic style 3. Writing about an incident from school life, comparing it to one of the adventures of the heroes 4. Writing an imaginary, "eye-witness" account of an arrival at King Minos' Palace 5. Writing an account for the Scientific American, comparing the inventive genius of Daedalus with that of Thomas Jefferson 6. Writing a parody of an epic with a cowboy as the hero. 7. Writing extended metaphors	1. Finding modern words derived from Greek roots 2. Finding examples of hyphenated words in Time magazine; noticing the influence of the epic style of writing 3. Giving descriptive epithets to present-day figures to note the effect it produces in a news article or story 4. Examining characteristics of the epic style in a variety of selections	1. Using filmstrips for background material on the milieu of the classical hero 2. Listening to dramatic versions of the epics 3. Viewing films of historic places described in epics 4. Viewing filmstrips depicting scientific investigations of the Ancient World 5. Visiting Walters Art Gallery

Grade 9 - Unit Summary: SPOTLIGHT ON PEOPLE (a)

Major Objectives	Content	Key Activities
Concepts 1. People are fascinating. 2. One can never know all about anyone. 3. What one learns about a person depends on purpose, media, and distance. 4. Public interest is transient. 5. Qualities exalted in spotlighted persons represent values of society. 6. Acclamation represents hero-making process. 7. Qualities of heroes contribute to changes in values held by society. 8. People who achieve permanance in spotlight are those whose qualities are idealized and emulated. Skills Ability: 1. To distinguish between responsible and irresponsible treatment of a public figure 2. To listen thoughtfully, appreciatively, critically 3. To look closely, objectively, and with perception 4. To recognize stereotyped elements in news about public figures 5. To synthesize information	People in the news in any mass media Biographical sketches and essays in class anthologies Biographies Language - Semantic Concepts: Perceptions differ. The word is not the thing. One never knows all about another. Words have affective functions. There are many ways of describing people. Valid opinions are based on facts. Diction, dialect, and usage contribute to one's image. Various propaganda techniques are used in commercials.	1. Viewing and discussing TV shows about real people. 2. Keeping a daily record of people in the news 3. "Following" a person in the news for 3 or 4 weeks 4. Discussing the public image of a person 5. Discussing qualities admired in spotlighted people and the hero-making process 6. Identifying admirable qualities in subjects of essays 7. Discussing the spotlighted person's need for privacy 8. Discussing charts on Interesting People on TV 9. Identifying the forces which shape a person's image 10. Noting stereotyped elements in public images 11. Discussing reactions to and demands of the "Spotlight" 12. Comparing the effectiveness of TV and printed commercials 13. Reading and discussing biographies

Grade 9 - Unit Summary: SPOTLIGHT ON PEOPLE (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Keeping a personal journal about people in the news	1. Noting differences in recorded perceptions	1. Using radio and TV as major sources of information
2. Preparing annotations for an album of "New Acquaintances"	2. Identifying "snarl" and "purr" words	2. Preparing bulletin board on people class wishes to spotlight
3. Explaining reasons for admiring a public figure	3. Noting the role of exaggeration in caricatures	3. Listening to see how one's voice projects an image
4. Writing about the "Qualities of the Modern Hero"	4. Explaining connotations of certain words	4. In-class viewing of a variety of people on TV
5. Summarizing an interview with "An Unforgetable Person"	5. Noting subliminal messages	5. Observing interview techniques
6. Write a description of a stereotyped character	6. Identifying propaganda techniques used in advertisements	6. Improvising behavior of stereotyped character
		7. Creating a caricature in any media
		8. Noting the impact of the visual and auditory dimensions of TV commercials
		9. Making a cross-media analysis of a person in the spotlight

Grade 9 - Unit Summary: COMING OF AGE (a)

Major Objectives	Content	Key Activities
Concepts	Literature	1. Reading novels in and out of class
1. "Coming of Age" is a universal theme.		2. Noting themes and variations in literature and other art forms
2. The maturation test in primitive societies is physical; in modern societies it is mental and emotional.	Short Stories Poems Essays Novels:	3. Collecting poetry with ideas which might help youth
3. Adolescents in all societies must pass certain trials before entering adult society.	*The Yearling* *Old Mali and the Boy* *When the Legends Die* *The Red Pony*	4. Identifying themes, conflicts, point of view of narrator, relevance, symbols
Skills Ability:	Language	5. Discussing maturation process today
1. To recognize variations on the theme	Levels and varieties of language	6. Comparing maturation today with that in primitive societies
2. To recognize relationships among narrative elements	Elements of style Connotative meanings	
3. To recognize relationships between narrative elements and the theme	Effectiveness of precise nouns and strong verbs	7. Noting the varied approaches of individual authors to the theme
4. To determine the point of view and its effect on the development of the theme	Semantic concepts: You can't tell all about a thing.	8. Improvising and discussing parent-child conflicts
5. To recognize imagery	Words mean different things to different people.	
6. To identify symbols and their functions	What is reported depends on who is reporting.	

Grade 9 - Unit Summary: COMING OF AGE (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing expository theme on "Compensation"	1. Analyzing vivid images	1. Noting coming of age theme in TV and movies
2. Writing anecdote telling how "I learned about my own limitations and strengths"	2. Noting relationship between vocabulary, sentence structure and style of writing	2. Evaluating point of view, relevance, realism of presentation
3. Rewriting a story from a different point of view in capsule form	3. Noting the problems caused by misunderstandings about language	3. Noting themes and variations in musical selections, in paintings
4. Writing a feature story about an emergency	4. Using context clues to meaning	
5. Explaining who is the central character in Old Mali	5. Interpreting symbols	
6. Summarizing the plot of The Yearling		
7. Comparing characters		
8. Narrating story of Slewfoot		
9. Writing a description of the family life of the Forresters		
10. Writing an interpretation		

ADAPTATIONS IN THE JUNIOR HIGH SCHOOL ENGLISH PROGRAM FOR STUDENTS WITH VERBAL DIFFICULTIES

Introduction

Helping students who have difficulty with language has been a perennial problem for teachers of English -- either because these students are verbally, "slow" and are uninterested in verbal skills or pleasures, or because they are victims of inappropriate curricula, inadequate materials, unsympathetic teachers, or simply teachers who are unable to deal with slow-moving classes. Perhaps the essential difficulty is that English is the most verbal of subjects, and these students are "non-verbal" either in ability or inclination.

In the past, we have attempted to help slow-moving students in English in a number of ways: (1) by promoting them on "effort," (2) by using a dual grading system, (3) by special grouping, (4) by providing lists of their general characteristics, (5) by providing lists of appropriate activities, (6) by providing rewritten materials, and (7) by writing units especially for these students.

Evidently these procedures have not been adequate. Department chairmen and teachers continue to make more requests for help with slow pupils than for any other segment of the pupil population. Principals report increased concern with reading problems which are in many cases symptomatic of general communication breakdowns that affect the students' general performance in all school activities -- not merely in the English classroom.

Two years ago a committee of junior high school department chairmen was formed to evaluate materials being produced for slow learners, to compile suggestions for specific units and activities submitted by classroom teachers, and to make recommendations for dealing with this problem upon the completion of the new junior high school courses in English in the summer of 1968.

The English Office agreed that priority in junior high school English curriculum development should be given to the development of adaptations in the new program for students who were unable to participate in many of the activities. The committees appointed to undertake the task during the summers of 1969 and 1970 included Morris Trent, chairman, Violet King, Rose Anna Kottler, Wesley Bone, Walter Gover, Robert West, Kathryn Dunkle, Bruce Gair, Paul Hester, James Huesman, Donald Marani and Laura Tidmarch.

This group explored many ways of providing useful printed material for teachers. The chairman of the committee visited each of the junior high schools to get first-hand reactions from teachers, department chairmen, and other concerned personnel. The general consensus was that the existing program had enough interest -- in concepts serving as centers of interest for literature activities and in certain types of oral and written language experiences -- to warrant using it as the basis for adaptations in the program. Most people who were consulted felt that it would not be advisable to write new, separate units for these pupils.

Therefore, the adaptations developed by this 1969 and 1970 committee are based on existing literature units, and they are included in the courses with the regular units: "The Storyteller" for grade seven; "Not For the Timid" for grade eight; and "Spotlight on People" for grade nine.

Guiding Principles For Making Adaptations

A. Programs for slow learners should provide the following conditions:

1. involvement of pupils in interesting activities, assignments, and projects for which positive recognition may be granted regardless of the reading problems involved.

2. maximum opportunity for purposeful talk in plays, skits, improvizations, small informal groups, discussion groups, programs and presentations of all kinds.

3. maximum exposure to the most concrete and the most relevant of materials with emphasis on all appropriate audio-visual aids.

4. variations in activities that guarantee a change in student activity at least every thirty minutes.

5. directions and activities that are highly structured with emphasis on simplicity of concepts, clarity of presentation, and repetition of desired content.

6. maximum exposure to a variety of appealing books and written materials, together with the freedom to select or reject, praise or criticize, complete or leave unfinished without penalty.

7. maximum opportunity to see, hear, and participate in school and community activities.

8. a school routine whose activities, materials, and schedules are so similar to those of all other students that even the negative labeling sometimes associated with this type of special program will be reduced to an unavoidable minimum.

9. a flexibility of scheduling that allows movement from one section to another as soon as changes in attitude, effort, and/or achievement justify such a change.

B. Slow learners need a teacher who has these qualities:

1. the ability to recognize and use all that slow learners have learned from outside of school, from people, from mass media, and from life;

2. an awareness that improvement in the slow learner's self-image must be accomplished before improvement in learning can be expected;

3. an appreciation of the importance of acceptance, encouragement, recognition, and reward to the development of the learning ability of slow learners;

4. the ability to function as an adult but still maintain respect

and empathy for the slow learner's point of view and his personal commitment to that point of view;

5. the patience to listen silently and helpfully as slow learners struggle to form and express their ideas;

6. the ability to devise plans which emphasize a type of doing, experiencing, talking, and friendly interaction for which slow learners can receive positive recognition;

7. an awareness of the pupil's need to learn by other means if he cannot learn by reading;

8. the ethical values and professional standards which produce mutual respect in the classroom;

9. the ability to instill in each pupil a desire to learn and a sense of responsibility for his own education;

10. the ability to apply all levels and types of evaluation in a positive, optimistic estimate of individual growth.

The Nature of Unit Adaptations

A. The committee agreed that less able students gain much needed security by being part of a school program that is as nearly similar to the "regular" program as possible. Furthermore, we believe that these students deserve opportunities to participate in a literature-centered program that has proven highly interesting to most students in junior high school. We know, too, that these boys and girls are able to make significant contributions to the program in spite of their various learning handicaps when teachers provide them with secure human relationships, interesting activities, attractive surroundings, and multimedia reinforcements to the verbal materials that necessarily form the base of a verbal subject like English.

B. Therefore, rather than change the basic concepts, or the unit topics, or the general way that these ideas are written or talked about in class, these adaptations were made in the following ways:

   1. The word "experience" has been substituted for "activities" as a way of underscoring the need to have students "live," feel, and internalize the program rather than sit in a removed, detached, seemingly rejected position and tolerate the program as it drifts by. A classroom activity can be an "experience" -- as the word is used here -- only when students are at the center, noticeably affected, involved, concerned, participating, and contributing.

   2. Purposeful student talk is one major desired outcome for most of these experiences, since talking about something offers significant evidence of some degree of involvement. Arranging, stimulating and/or provoking this kind of experience for slow learners requires an approach that has been written into these adaptations in the following ways:

      a. introductions and transitions are often accomplished by encouraging "student talk" about something interesting and familiar to them.

b. simple exercises are included after most experiences to give every student at least a few things to say. Teachers are urged to use these and to develop others to provide a foundation, a starting point, a non-threatening, easy but relevant step necessary to get reluctant, uncertain slow learners past the fear of being wrong or rejected. Once purposeful talking has begun, the skillful teacher can take the class as far beyond these simple exercises as the students' interest will allow. These adaptations will be a dismal failure if the teacher uses these or similar exercises as dead-end, written busy work.

c. whenever possible, teachers are urged to encourage small group talk -- planning, listening, searching, dramatization, answering, and anything else that places students at the center of the communication process.

3. Though reading must be a basic way of acquiring "academic" learning, it presents such academic difficulties to most slow learners that teachers of these classes must always be looking for other possibilities. In these adaptations, slow learners gain access to significant experiences by the following procedures:

   a. listening to teachers read all or parts of difficult materials.

   b. listening to teachers summarizing and paraphrasing slow moving and difficult sections.

   c. listening to tapes, records, and radio.

   d. viewing television, filmstrips, pictures, and films.

   e. observing objects, plays, and student improvisations.

   f. reading high-interest, controlled-vocabulary material.

4. The approach to writing must be somewhat different from the approach used with more able students. Slow learners generally suffer their most intense feelings of frustration and inadequacy when confronted by the many possibilities of failure and rejection built into the traditional, red-penciled, "say it my way or not at all" writing assignment. The concern for "correctness" as a goal in writing must be made subordinate to a concern for the message itself. Interest in valid ideas must take precedence over helping students to achieve a literary style. Their writing experience therefore is used as another means of encouraging word usage, and another way of sharing ideas and getting positive recognition. These adaptations include the following kinds of writing:

   a. original endings to be read to the class

   b. original stories to be read and discussed

   c. imaginary stories and situations

OVERVIEW OF JUNIOR HIGH SCHOOL LANGUAGE PROGRAM

The language units in junior high school are brief, exploratory, long-range activities that introduce students to concepts and skills in three linguistic areas: (1) "general communication;" that is, the place of language in the total discourse-centered communications context of sender of message ("I"), message ("it"), and receiver ("you") in relation to the external world and the language code; (2) dialect and usage; and (3) language structure -- including phonological, morphological, and syntactical concepts. These three types of short units appear at all three grade levels of the junior high school program, in ascending orders of logical relationship or difficulty. Although there is no special time slot for placement of units during the year, there is a recommended sequence of learnings, with the general communications units placed first. Ideally, all units should be explored during the first semester, to allow a longer period of application and reinforcement during the total year.

The units are written so that they may be taught with a minimum number of pupil texts and teacher references. The grammar emphases within the structure units, moreover, are based on areas of grammar for above-average, average, or slow sections. Grammar materials are basically resources for teachers rather than pupil texts. Pupil texts for all but advanced sections will be selected for their usefulness in general language, dialect, and usage units rather than for the teaching of grammar.

GRADE SEVEN

General Communications Unit: LANGUAGE IN COMMUNICATION

Concepts

1. Communication is the transfer of meaning from one person to another.
2. All communication involves a sender of messages, a receiver of messages, and the message itself.
3. The message may be communicated in various ways; and although each way of communicating has certain advantages in some situations, language is the most effective and commonly used way of communicating.
4. Language has two forms -- spoken and written.
   a. Spoken language is primary.
   b. Written language is an inexact representation of speech.

Dialect and Usage Unit: YOU AND YOUR DIALECTS

Concepts

1. A dialect is the variation in the form of a single language characterized by differences in punctuation, vocabulary, and grammatical patterns.
2. Everyone varies his dialect according to his age, education, purpose, the person to whom he is speaking or writing, and the nature of the occasion.
3. Members of a particular vocation, avocation, or social group have their own ways of speaking, ways that are called "jargon".

Structure Unit: THE SIGNALLING SYSTEMS OF THE ENGLISH LANGUAGE

Concepts

1. The basic grammatical signals in English are provided by its sound system, the positions of words in groups, the classifications of words by their forms, and associated structure (or function) words.
2. The sound system of English is composed of approximately thirty-five separate sounds -- vowels and consonants -- and an intonational system where different degrees of stress, levels of pitch, and varying durations of pauses operate together to transmit meaning to listeners.
3. The four major form classes are nouns, verbs, adjectives, and adverbs. They may be classified by using a number of different clues to identification.
4. Form classes have lexical meaning; that is, they refer to things in the real world. Structure (or function) words show relationships among other words; they refer to things in the language system itself.
5. Sentences are recognized in speech by typical intonation patterns. Sentences are groups of words that usually contain a noun-verb relationship that acts as a subject-predicate combination. The position of nouns and verbs in the sentence determines the sentence "pattern". The basic form of a sentence is a statement. Other kinds of sentences are formed by changing the basic statement patterns, or modifying them in some way.

GRADE EIGHT

General Communications Unit: WORDS AND THINGS

Concepts

1. Words are not things and have no meaning in themselves. Meaning results from associating sounds with things, ideas, and experiences.
2. Words are not the only means of communicating ideas and feelings.
3. The denotation of a word is its most literal, most generally agreed upon meaning. The connotation of a word is the special meaning individuals attribute to a word because of pleasant or unpleasant associations with it.
4. Words classify things, feelings, and experiences according to various levels of abstraction.

Dialect and Usage Unit: REGIONAL AND OCCUPATIONAL DIALECTS

Concepts

1. A regional dialect represents variations in pronunciation, vocabulary, and grammar which occur in different regions of the country.
2. There is no "standard" American English dialect. "Standard" spoken English is that regional dialect that is used by the majority of educated people in any given region.
3. Authors make use of regional dialects to lend authenticity to their stories and characterizations.
4. The mass media provide excellent opportunities to "observe" a number of different regional dialects.

Structure Unit: WRITING CODES AND SYMBOLS

Concepts

1. A code is a systematic attempt to represent meaning by using graphic (written) symbols. Only those users who understand the symbols of the code are able to unlock its message.
2. Alphabets are systems of graphic symbols to represent words, events, or ideas.
3. The English writing system uses an alphabet with twenty-six letters to represent over thirty-five speech sounds. Some letters represent several different sounds; sometimes, however, the same sound is represented by different letters.
4. Some punctuation is an attempt to represent the pitches, stresses, and pauses of speech in writing.

GRADE NINE

Unit One: LANGUAGE CHOICES IN EVERYDAY LIFE

Concepts

1. The purposes of the speaker or writer, the person being addressed, and the situation in which communication takes place are the main factors influencing language choices.
2. The way in which the message is received is influenced not only by the clarity of word choice but also by the tone in which the message is delivered.
3. Adopting a particular point of view from which to speak or write is most important in conveying a message clearly and with appropriate "slant."
4. The advertiser and news reporter must make linguistic choices related to their purposes--the advertiser, of persuasion; the reporter, of accurate dissemination of news.
5. Choices between "standard" and "non-standard" usages are related to situations and purposes rather than to an absolute standard of "grammatical" correctness.

Unit Two: LANGUAGE CHOICES IN READING AND WRITING LITERATURE

Concepts

1. The problems of language choice faced by writers of poems and essays are similar to those faced in everyday communication situations.
2. Interpreting tone in literature involves the use of certain language clues that reveal the writer's attitude toward his subject and his readers.
3. The structure of the sentences in literature help readers analyze the writer's style.
4. Sentences in poetry obey the same grammatical "rules" as those in prose; the poet's choices in sentence structures are, however, limited by his need to make sense within the rhythmic and rhyme pattern of his poetic pattern.

Unit Three: WRITING MORE VERSATILE SENTENCES

Concepts

1. Changes in the structure of sentences often affect the meaning, the tone, the completeness and the clarity of the message.
2. Movable word groups afford opportunity for sentence variety and emphasis.
3. Basic sentence patterns (kernel sentences) may be manipulated--to convey more complex or more concise ideas--by combining, modifying, or expanding.

Characteristics of Good Instruction in English

1. The goal of all education is to develop thinking ability so that pupils become competent in handling ideas. Instruction in English should emphasize communication, both understanding the meaning as the speaker or author intended and developing one's own thinking so that it may be communicated clearly to others.

2. Pupils need instruction in ideas first. These ideas should be important to youth and worthy of class consideration. The ideas may come from in-school learning experiences, from personal experience, from the real concerns of youth, from cultural affairs, and from significant issues in contemporary life. Only when pupils have a working knowledge of a significant body of ideas should they be concerned with the form in which the ideas should be expressed.

3. The various media of mass communication as well as the cultural activities of the metropolitan community should be used to motivate, to make concrete and meaningful, and to enrich all facets of the English program.

4. The sequence for learning language skills is: listen, talk, read, then write. Oral activity, often in small groups, and improvised dramatic activity are excellent initiatory steps for learning, whether to read or to write. At all stages of the learning process, encourage pupil talk. Remember that no one understands what he is reading unless the material read relates in some way to his experience, and that no one can write better than he can talk.

5. The habit of reading for pleasure and information must be developed by the junior high school years or it will probably never be developed. The teacher's responsibility is to know the reading levels and interests of each pupil and to use them in recommending literary selections.

6. Interest in reading can be promoted if the teacher and pupils together build a classroom library of reading materials. The items selected should be on various subjects and should serve the range of reading levels found in the class.

7. In developing reading skill and interest, the teacher should become acquainted with the increasing abundance of materials on the market and should use the expert help available in the corrective reading teacher and the school librarian.

8. Literature which presents an honest picture should be used to develop understanding of the mysteries of life. If pupils read first for literal meanings, secondly for implied meanings, and lastly to sense the quality of the writing, they will grow in their ability to think intelligently and to appreciate that which is good both in life and in literature.

9. Pupils should be encouraged but not required to memorize some poetry. Memorization is easy after pleasant class experiences with poetry which include some choral reading.

10. A cumulative record of each pupil's recreational reading should be maintained and used for reading guidance. These records should be passed from grade to grade.

11. Instruction should help pupils see the richness and potentialities of the English language instead of making them feel uncomfortable and guilty in their use of it.

12. Pupils should be motivated to better levels of language use through observation of levels and varieties of language followed by the development of generalizations about which language is most effective.

13. Language is oral, therefore, instruction in good usage must be primarily the formation of habits on an oral level.

14. Pupils need to understand that to perform effectively as human beings each needs a "wardrobe" of languages.

15. Instruction should make pupils aware that language changes constantly and that the dictionary can only record the changes.

16. Pupils need to learn to express themselves orally first. Extensive practice in developing their thinking and expression orally, whether in informal class discussions or in more formal presentations, is prerequisite to all writing whether expository, descriptive, or narrative.

17. The content used for instruction should demand ever higher levels of achievement in thinking, in organizing, and in expressing and should be diversified sufficiently to develop various kinds of communication skills.

18. Most composition work should be done in class under the teacher's supervision. This includes all aspects of composition: the actual writing, the proofreading, the evaluation of the writing, and the revision.

19. Remember that research has proven, repeatedly, that instruction in formal grammar does nothing to improve either oral or written communication. Able pupils enjoy learning grammar as a system but profit from this knowledge only when the teacher methodically teaches them how to use each grammatical concept to clarify the meaning of their own speaking and writing.

20. The accepted conventions of manuscript form, of the mechanics of writing, and of usage should be required in all written work.

21. Cumulative folders of each pupil's written work should be kept and used for self-evaluation and pupil-teacher conferences periodically throughout the year.

22. Spelling instruction should be a routine matter. The emphasis should be placed on learning generalizations which the pupils can apply to common spelling demons and to words they use in their own writing.

23. Instruction for slow learners should be based on their present and anticipated needs in work and social life.

24. Effective English instruction should increase the pupils' ability to learn in other subject areas. Moreover, the English teacher should share with other teachers the responsibility for helping pupils prepare talks, reports, and short compositions required in other subjects and necessitated by participation in the general activities of the school.

25. Teachers must not only analyze standard test results to determine areas needing emphasis, but they should also devise evaluation techniques for important facets of the English program which, being difficult to test, are not evaluated adequately at present.

26. The ultimate test of English instruction is what happens to the pupil: his improved self-concept because he handles his language more effectively: his motivation for continued improvement in communication skills; his habit of reading for information and pleasure; and his need to evaluate the beauty, the honesty, and the accuracy of what he hears and reads.

GRADE EIGHT

WORDS AND THINGS

I. INTRODUCTORY NOTES TO THE TEACHER

The eighth grade general communications unit focuses on the different meanings associated with words -- connotative and denotative -- and the levels of abstraction relating verbal meaning to the "meaning" that results from the interaction between the user of language and the outside world. Like all the other language units in junior high school grades, this one is to be introduced briefly and reinforced throughout the year as opportunities arise.

II. CONTROLLING GENERALIZATIONS

A. Words are not things and have no "meaning" in themselves. Meaning results from the association of sounds with things, ideas, and experiences.

B. Words are not the only means of communicating ideas and feelings.

C. The denotation of a word is its most literal, most generally agreed upon meaning. The connotation of a word is the special meaning individuals attribute to a word because of pleasant or unpleasant associations with it.

D. Words classify things, feelings, and experience according to various levels of abstraction.

III. SUGGESTED PROCEDURES

Generalization A: Words are not things and have no "meaning" in themselves. Meaning results from the association of sounds with things, ideas, and experiences.

1. Words are not the object or the feeling or the event. Words are only the sound-symbols agreed upon by speakers to represent the referent in the outside world. To help clarify this idea, complete the following activity.

    a. Agree upon nonsense words for ten items that can be touched. These should be items within easy reach, such as chalk, eraser, desk, chair, door. Make label cards for each item. Take five minutes to memorize the new terms. Then make up five sentences, each using one of the new words. Collect the five sentences from each student and remove the labels.

    b. Join one of two groups to which the sentences will be redistributed. As the first student in your group reads a sentence, the first student in the other group will be expected to touch the correct item to earn a point. Failure to touch the correct item or oral coaching will result in a point for the other group.

    c. Discuss these questions:

    - How did you know which item to touch?
      (the class had agreed on the new term)

- Why did some people have trouble?
  (they forgot the new word or symbol)

- Why do we use certain names for certain objects?
  (people have agreed upon certain word symbols)

2. To further help you understand that words are symbols that refer to objects rather than the objects themselves, complete the following activity.

   Examine a collection of miscellaneous objects that contains items such as a pencil, a textbook, a key, a mirror, a pair of scissors, and a driver's license, and write a list of the things that you see. Discuss the following questions:

   a. Does your list include every object? If not, complete it.

   b. Which of the objects would be needed to perform the following actions?

      unlock a door
      find an answer
      cut paper
      prove your right to drive
      look behind you
      write a letter

   c. If the objects are removed, could any of the above actions be performed by using the words on your list? Why or why not?

3. Because the word is not the thing, different objects have different labels in different countries. To show that different countries use different words for the same object, find the word for the following objects in the different languages indicated.

English	French	Latin	Spanish
dog			
man			
girl			
mother			

4. Many people believe that animals understand the "meaning" of certain words like "Sit," "Come," or "Lie down." Suppose you were to substitute nonsense words like "Glub," "Flub," and "Gloop" for these three actual symbols for actions. Do you think the animal would still react in the desired way? What does this indicate about the association we have with certain actions and certain groups of sounds?

5. Read and complete the exercises in Carlin and Christ, Discovering Language, Chapter Six, "Language Is a Contract," pp. 57-69.

Generalization B: Words are not the only means of communicating ideas and feelings.

Use the exercises in Carlin and Christ, Discovering Language Book 2 (D. C. Heath, 1968), pp. 63-69 to develop this generalization.

Generalization C: The denotation of a word is its most literal, most generally agreed upon meaning. The connotation of a word is the special meaning individuals attribute to a word because of pleasant or unpleasant associations with it.

1. Read material and complete the exercises on denotation and connotation in Christ, Discovering Language Book 3, p. 41-47. See also Conlin, Our Language Today Grade 8, pp. 163. Arrive at a class definition of "denotation" and "connotation."

2. To illustrate the fact that some names are considered more desirable than others, decide which of the following terms you would prefer to have used in reference to you.

   boys and girls   teenagers   kids   gang
   kiddies   young people   class   ladies and gentlemen
   pupils   students

   Which terms do you prefer? Why?
   Which terms would be least acceptable to you? Why?

3. As you quickly read the following list of words, place a + before words that produce a pleasant reaction, a 0 before those that produce a negative reaction, and a - before those to which you feel neutral.

   mother-in-law
   politician
   Communism
   law
   taxes
   long hair
   atheist
   capitalist
   grammar
   Supreme Court
   mini-skirts
   democracy

   a. Does the dictionary tell you that these words are "good" words or "bad" words?

   b. How did you arrive at your decision to give the word a plus, minus, or zero?

   c. Would a foreigner react similarly if he was learning the language? Explain.

4. "Synonyms" are words with similar meanings, often interchangeable. For example, in the sentence "I gave my dog a bone," we could substitute "puppy" without altering the essential meaning too much. However, if we substituted "cur" or "mongrel," both synonymous with "dog", we would alter the neutral connotation of the sentence. If we substituted "pet," we would add a pleasing connotation.

   List as many denotative synonyms as you can for these words:

   thin, horse, group, child, large.

   Discuss these questions:

   a. Why do we call these words synonyms?
      (They refer to the same thing or condition.)

b. Do all the words in this list convey the same feeling?

c. Which words are basically neutral in the feeling they convey?

d. Which words convey a pleasing idea?
Why can these words be called "purr words"?

e. Which words convey a less pleasing or even unpleasant feeling?
Why can these words be called "snarl words"?

If the words in the same list do not convey the same feelings, are they as synonymous as we think?

5. Find examples of "purr" and "snarl" words in editorials, reviews, advertising, letters to the editor, political speeches, or newspaper columns. Bring in these examples and mark the words that carry connotative meanings.

Why did the writers choose these words? What was the intent? What result did they wish to achieve?

Compare writing on opposite sides of an issue -- two speeches taking opposing viewpoints, two editorials on opposite sides, articles presenting both sides, letters to the editor that reveal opposing opinions, interviews of people with differing views. Identify the informative or denotative words. Then identify the "snarl" words and the "purr" words.

Discuss:

a. What idea does the writer wish to convey?

b. How does his choice of words reveal his feelings?

c. Why does the writer deliberately make use of "purr" and "snarl" words?

d. What function in writing do emotionally charged words have? What types of writing would make the most conscious use of them? (persuasion, description)

The following sentences have a neutral tone. Rewrite them to make the meaning unpleasant but keep the meaning basically the same. Be ready to explain the difference between each pair of sentences.
Example: Karen is slender.
Karen is skinny.
Why would a speaker use the unpleasant words?

a. Blanche has a casual look.
(Blanche looks messy.)

b. Mr. Jones is thrifty.
(Mr. Jones is a tightwad.)

c. My aunt collects antiques.
(My aunt collects old junk.)

d. Mrs. Blake is fastidious.
(Mrs. Blake is picky.)

e. Albert has a hearty appetite.
(Albert stuffs himself.)

f. The rustic lodge attracted attention.
(The broken-down lodge attracted attention.)

g. Mabel is a class leader.
(Mabel is bossy.)

h. Nona told the teacher what happened.
(Nona is a tattle-tale.)

i. Eva has a lively imagination.
(Eva tells lies.)

j. We ate dinner at the restaurant.
(We ate dinner at the greasy-spoon.)

Words with pleasant connotations are more persuasive than words with unpleasant ones.

7. The following sentences have unpleasant connotations. Reword them so that they create a favorable impression. Why did the speakers choose these words? What might be the speaker's intent? What result did he wish to achieve?

Example: My neighbor is fat.
(My neighbor is pleasingly plump.)

a. Sadie's outfit is funny-looking.
(Sadie's outfit is unique.)

b. Teddy is lazy.
(Teddy enjoys his leisure.)

c. Mrs. Grant is a gossip.
(Mrs. Grant tells an interesting story.)

d. That man is crazy.
(That man is mentally ill.)

e. The gang loitered at the corner.
(The group stood at the corner.)

f. Jake is an apple polisher.
(Jake is courteous to his superiors.)

g. His father is a flat-foot.
(His father is a policeman.)

h. Mr. Waters is a bureaucrat.
(Mr. Waters holds a government position.)

i. Dale is a strong-willed person.
(Dale is an independent thinker.)

j. A horde of noisy teen-agers elbowed their way onto the bus.
(A group of animated young people got on the bus.)

8. Pretend that lawyers are preparing to cross-examine witnesses. The following neutral words are involved in the case. Working with half of the class, act as the defense and look for "purr" words for each neutral word, while the other half of the class acts as the prosecuting lawyer and lists the "snarl" words that they might use.

Possible Choices:

	Neutral	Purr	Snarl
a.	saving	thrifty frugal	miserly stingy
b.	house	home cottage mansion	shack dump
c.	garbage collector	sanitation engineer	gutter duster
d.	lawyer	counselor attorney	shyster mouthpiece
e.	doctor	physician	pill pusher quack, saw bones
f.	speaker	conversationalist orator	gossip rabble-rouser
g.	wise man	sage	know-it-all
h.	wanderer	vagabond	vagrant, hobo
i.	different	unique	queer, outlandish, odd

9. Often the impression a poet or writer leaves with you depends on the deliberate choice of words with pleasant or unpleasant connotations. In Carl Sandburg's poem, "Fog," how would the impression of the fog have changed if Sandburg had said that the fog came in on "furry" cat feet instead of "little" cat feet? Examine any of the poems you have recently studied or read for examples of impressions -- either extremely pleasant or unusually unpleasant. List the words that carry the main sense of that impression. Try changing all the words with pleasant connotations to words with unpleasant ones. How does the total impression alter with the change in word connotations?

10. Compare one of Edgar Allan Poe's settings, preferably in a story you have read in connection with the unit "Not for the Timid", with the setting of a story laid in a homey, pleasant place -- Aunt Polly's home in Tom Sawyer, for instance, or the home that is described in Old Yeller. How do the words that describe the settings contribute to the impressions of horror, creepiness, or comfort and security?

Generalization D: Words classify things, feelings, and experiences according to various levels of abstraction.

1. Read the material and complete the exercises in Carlin and Christ, Discovering Language Book 2, pp. 70-75. When you have completed this assignment, participate in a class discussion of the meaning of "concrete" and "abstract" vocabulary. Why does language always have to classify or "abstract" concrete events, and objects, and experiences into more general kinds of terms? What is economical about this classifying principle of language? What are the dangers of over-abstracting some things into very general categories?

2. Arrange these words in a scale from most to least concrete:

   animal, Rover, dog, living creature, Collie, pet

   machine, automobile, transportation, wheeled object, object, Mustang, 1968 Mustang convertible, Bill's car

3. How many different clocks does the single word "clock" represent? Think of the kinds of clocks you have in your own home; then compare your list of more concrete terms for these clocks with those of other members of the class. For what reason would you use a more specific term than "clock" when referring to these time-pieces? Why is the single word "clock" often more useful than these terms?

4. Re-write the following sentences, making the underlined word less abstract.

   a. My brother is constantly discussing car engines.

   b. If I'm having school problems, my father is always glad to talk them over with me.

   c. My sister brightens up my day by telling me the stupid things she and her friends do.

   d. Usually the work is split among three kids in the family.

   e. If my parents are going out and I want to go somewhere too, I have to stay home and babysit.

   f. I always have to wear my sister's discarded clothes.

   g. My parents can't stand to have me play my records.

   h. When I can't do my homework, my older brother comes in handy.

   How many different terms did other members of class substitute for the one given? In which sentence do you get a clearer picture of what the person is talking about? Which one do you think would add more accuracy and life to a student's composition?

5. Underline, on the last written composition you turned in, the terms that are most abstract. Rewrite the sentences in which these words appear so that the meaning is more concrete. Does the change improve your composition in any way? Why or why not?

6. Participate with other members of the class in improving the composition selected by the teacher as an example of writing that is too vague and abstract. In spaces omitted by the teacher or over underlined words that are not concrete enough for clear meaning, substitute concrete terms. Discuss with the class the function of concrete vocabulary in clear writing.

7. Using as a model a picture of a person's face taken from the cover of a popular magazine, write down the single most concrete word you can think of to describe

   the color of his hair
   the color of his complexion
   the shape of his nose and mouth
   the general shape of his face
   five other concrete details about his appearance

   Next, combine these words and ideas into a four-or-five sentence description of the person. Compare your own choice of words with those of your classmates. Do you agree on the general colors, shapes, and details? Which of you used the same words to supply these descriptions? Arrange some of these on a concrete-abstract scale. Is it always possible to decide which is more or less concrete? When two words are equally accurate and concrete, which is preferable? Or is it a good thing to be able to select among a number of concrete and accurate terms?

8. To appreciate the way writers use concrete terms to convey an exact and "real" sense of an experience, read the following passage from Steinbeck's The Red Pony.

   > "A flock of white pigeons flew out of the black cypress tree as Jody passed, and circled the tree and landed again. A half-grown tortoise-shell cat leaped from the bunkhouse porch, galloped on stiff legs across the road, whirled and galloped back again. Jody picked up a stone to help the game along, but he was too late, for the cat was under the porch before the stone could be discharged. He threw the stone into the cypress tree and started the white pigions on another whirling flight."

   Change the word "pigeons" to birds
   "cypress tree" to tree
   "tortoise-shell cat" to cat
   "bunkhouse porch" to porch

   What is the effect? Which passage would you be more apt to remember? the one with specific words or the other? Which creates a clearer picture? What other words can you find that are specific?

9. Suggest concrete words that might be inserted in the blanks of the following passage from The Yearling. Then compare with the original version, p. 2.

   He stood his hoe against the ______. He walked down the ________ until he was out of sight of the ______. He swung himself over the ________ on his two hands. _______ had followed his ________ in the wagon to________, but _____and _____ saw the form clear the ________ and ran toward him. _______ barked deeply but the ______ of the small_______ was high and shrill.

Original version:

"He stood his hoe against the split-rail fence. He walked down the cornfield until he was out of sight of the cabin. He swung himself over the fence on his two hands. Old Julia the hound had followed his father in the wagon to Grahamsville, but Rip the bull-dog and Perk the new feist saw the form clear the fence and ran toward him. Rip barked deeply but the voice of the small mongrel was high and shrill."

How does your version differ from the original? What different picture is created?

10. Re-write the following sentences from The Yearling which have been made abstract. Try to make them more concrete.

He was aware of the light inside the house.
(He was stabbed with candle-light inside the safe comfort of the cabin.) (Original)

There were plants here taller than their heads.
(There were giant ferns here taller than their heads.)

A snake lifted his head, then swam down-stream.
(A water moccasin lifted a curious head, then spun down-stream in smooth brown spirals.)

The bird sang in the tree.
(The mocking-bird made a thin metallic sound in the chinaberry.)

He forgot his errand and lay down under the shadow of a tree.
(He forgot his errand and lay down under the lacy shadow of a dogwood tree.)

11. All of us belong to a number of different "classes." For example, we are teen-agers, or middle-aged, white or black, Protestants or Catholics or Jews, boys or girls, men or women, teachers or students. List at least twenty categories to which you yourself belong. Compare your list with those of a few other students. How many of you belong to similar categories or classes? If you were describing yourself or another student, and were trying to explain how all students are alike, would you use more or less concrete terms? If you were trying to describe an individual as a unique person, what kinds of terms would you avoid? What kinds of terms would you use? Why?

IV. RELATED DICTIONARY ACTIVITIES

1. What is the "dictionary" definition of "mother," "country", "United States"?

What feelings to these particular words call to your mind, feelings that go far beyond the dictionary definitions? What does this indicate about the "meaning" of groups of sounds to individuals and groups of individuals? Do you think Russians or Chinese or Germans would have similar feelings about the general terms for "mother" and "country" in their own language? What about their reactions to the term "United States", however?

2. Christ, Discovering Language Book 3, contains a chapter on dictionary use (Chapter Four) from which teachers may select appropriate exercises.

V. RELATED EXERCISES AND ACTIVITIES IN TEACHER REFERENCES AND STUDENT TEXTS

Carlin-Christ, Discovering Language, Book 2 (D. C. Heath, 1968)
Chapters 6, 7, 8

Christ, Discovering Language, Book 3 (D. C. Heath, 1968) Chapter 3

Conlin, Our Language Today 8 (American Book Co., 1966), p. 163

Postman, Uses of Language (Holt, 1965), Chapter 5

GRADE EIGHT

NOT FOR THE TIMID

SCOPE OF THE UNIT

Introductory Note to the Teacher

Stories of mystery, suspense, science fiction, and the supernatural all appeal in various ways to man's ambivalent feelings toward the unknown -- to his primitive fear of it and to his curiosity, and his intense desire to discover meaningful patterns in it. By reading selections of this type, students may experience an emotional and intellectual quickening and learn to find lasting pleasure in good escape literature. A concomitant, it is hoped, will be greater discrimination in selection and in enjoyment of all types of suspense literature and dramatic entertainment.

The unit begins with "The Telltale Heart" by Poe. Thus the students are introduced both to the type of story and to a master of the style and technique of the genre. As the unit develops, the students will read other stories, poems, factual narratives, and plays dealing with mystery, detection, science fiction, and the supernatural. From television, movies, and current periodicals, students can draw useful knowledge about contemporary approaches to the genre. The reading of a novel of suspense or science fiction will bring the unit to its conclusion.

The content of this unit has appeal for persons of all ages and for students of all ability levels. Most of the materials suggested in developmental activities can be used effectively with the majority of eighth grade students. A few of the materials, marked with an S, will probably be especially suitable to classes of slow learners. An even smaller number, marked with an asterisk (*), should probably be reserved for use with classes of high academic ability.

Unit Objectives

A. Concepts and Generalizations: To help the students understand that:

1. In detective stories, the focus is on the detective, who uses intuition and logic to solve the mystery. The appeal of detective stories lies in the reader's effort to match wits with a great detective.

2. In stories of suspense and horror, the author combines all story elements -- setting, characters, and plot -- to build a dominant mood. The appeal of stories of horror and suspense is to the emotions.

3. The mystery story has the same elements as all fiction. Its author, however, employs special techniques to produce suspense. His methods include:

    a. Exotic, mysterious, and unusual settings.

    b. Stereotypes

    c. Diction calculated to evoke emotional response

4. Even though the plot and characters are often familiar and sometimes stereotypes, the authors of detective and mystery stories frequently exhibit unusual originality in developing these stories.

B. Attitudes and values: To encourage

1. The reading of good stories of mystery, suspense, science fiction, and the supernatural for pleasure and relaxation

2. Appreciation of the fear and fascination with which most people view the unknown, the mysterious, and the supernatural.

3. Appreciation of the writer's skill in handling language to achieve a special effect

4. Appreciation of skillful and original handling of plot, characterization, and setting

C. Skills: To help students develop the ability

1. To recognize clues leading to the solution of a mystery or detective story

2. To distinguish between the real, the make believe, and the fanciful in stories of suspense, horror, science fiction, and the supernatural.

3. To discriminate between the trite (and undistinguished) story and the original (distinctive) story of the genre, between the inept or sensational distortion of life and the skillful depiction of man in suspense and stress

Recommended Time Allotment

6-8 weeks (50% literature, 30% composition, 20% language)

ACTIVITIES

Long Range Reading and Projects

A. Cooperatively list current television shows of the following types: detective stories based on actual cases, detective stories which are completely fictitious, mystery stories of great suspense, science fiction stories, and stories of the supernatural. Encourage the students to watch several of each type before engaging in a class comparison of the shows. Use these as points of comparison:

Are the conflicts sharply defined?

Which characters are stereotyped? Which are well-rounded?

Which stories appeal to your intellect? Which appeal to your emotions?

Which shows used considerable originality in handling the plot?

Conclude the discussion by considering which series are likely to remain popular longest, and why.

B. Have the students identify and view, if possible, movies which are regarded as classics in science fiction, use of the supernatural, mystery, and detection. (For example, detective films such as these continue to hold late show audiences: Gaslight, Dial M for Murder, The Third Man, The Thirty-Nine Steps.)

Have the class discuss why these movies are long term favorites. After listing the reasons, use them as criteria for evaluating current movies of the same types.

C. Students may wish to develop an original mystery in the form of a play. Ideas for the plot may be found in newspaper reports or in stories read. After the play has been developed, the students might tape it with appropriate sound effects for sharing with another class.

D. Have the students collect from the newspaper or the radio reports of actual crimes or mysteries which have been solved. Ask the students to note carefully the people involved, the setting, the conflict which caused the crime, etc. Then, after appropriate preparation, have the students retell, orally or in writing, the story of the crime or mystery, emphasizing descriptive details in a manner that suggests that the student had actually witnessed the event.

E. Ask the librarian to introduce the class to a choice collection of books dealing with crime detection, mystery stories, science fiction, horror stories, and stories of the supernatural. Encourage the students to make personal selections, to read for pleasure, and to trade their favorites. After several weeks have elapsed, organize the class into interest groups to discuss their reading. One group might share their experiences reading science fiction, another group might discuss their reading of stories by Edgar Allen Poe or stories about Sherlock Holmes, and so on. Suggest that each group: share their reading experiences, seek to find common elements in what they read, select the "best" book to "sell" to their classmates, and consider ways in which books that they read might have influenced television and movie offerings. When each group reports to the class, limit their report to a discussion of the one book the group liked best and its possible impact on movies and television.

F. Encourage interested students to find out about clubs formed by devotees of fiction about suspense, mystery, science fiction and the supernatural. For example, Sherlock Holmes clubs have been in existence for many years. At present, science fiction clubs are popular. The students may learn about these clubs from periodicals, from materials suggested by the librarian, and possibly from members of the clubs. (Perhaps the best source of information is the librarian who can suggest materials to help the student in his investigation.) If sufficiently zealous, students may learn: names of the clubs, membership, purposes, activities, publications, and the jargon used by the members. Magazines, such as those published for science fiction addicts, namely Yandro, Chanticleer, Fantasy Advertiser, and Gorgon may be found on the newstands and exhibited in class. Reports to the class of student investigations will help everyone appreciate more fully the special fascination of stories of the kind read during this unit.

Initiatory Activities

A. As both motivation and general overview for the unit, play the recording of Edgar Allan Poe's "The Telltale Heart." (See Materials listing. The story itself can be found in Introduction to Literature and Worlds of People.)

Suggestions for class discussion:

1. Describe the narrator of the story. Do you think he is insane? Why?
2. How carefully is the murder planned? Describe fully.
3. After the crime, what serves to drive the narrator over the brink of madness?
4. How does Poe make you feel about the setting of the story? Elaborate on the mood he has created. Tell what he has done to create this mood (references to the eye, the heartbeat, the night-time setting, etc.).
5. How do you feel toward the narrator? What conflict has driven him to commit the crime? What are your feelings about the narrator before the crime? After the crime?
6. What aspects of the story appealed to you the most?

The poem "The Lady" by Elizabeth Coatsworth might be used at this point to illustrate a terror most of us fear but rarely experience.

B. Play a recording of "War of the Worlds" the radio show of the Thirties in which Orson Welles reported an invasion from Mars. (See Materials listing.) Discuss:

1. Why did many people believe this was an actual invasion?
2. Why were they frightened?
3. How did the plot structure and the sound effects contribute to the feelings of terror some people feel?

Developmental Activities

A. A good detective recognizes clues and uses them in solving the mystery or crime. Sherlock Holmes, for example, is famous for his constant and diligent attention to details, any of which might reveal important clues. Given several clues, he always arrived at an infallible conclusion. To enjoy detective stories, the reader must be equally assiduous. As he reads, he is intellectually involved in seeking the solution to the crime. He asks himself: What is the crime here? What are the clues? In what sequence should they be used to solve the crime? To whom do the clues point? Is he indeed the culprit?

Introduce the students to good detective stories by having them read "The Adventure of the Speckled Band" by Arthur Conan Doyle, in Worlds of People, and numerous other sources.

Key Question: What were the signfificant clues that put Holmes onto the solution?

Suggestions for class discussion:

1. How did Holmes use his powers of observation to tell about people? What was he able to tell about Miss Roylott? Dr. Roylott?
2. What interesting things did Miss Roylott tell him?
3. How were Holmes' opinions affected by the meeting with Dr. Roylott?
4. What clues turned up in his inspection of Roylott House?
5. How did the ending of the story bear out Holmes' deductions?
6. In solving the case, what things did Holmes know that you didn't? What does this tell you about Holmes or about any great detective?
7. What purpose does Watson serve in the story?
8. There are really two stories in every detective-mystery. What are the two stories here?

Reading one good detective story makes the student aware of the challenge of detective stories. Real pleasure, however, comes from repeated experience with similar stories. Consequently, it is important that students read as many stories as time allows, either now or later. The following stories are suggested as being particularly valuable for reinforcing concepts about detective stories and for extending the pleasure of reading them.

"Adventure of the Six Napoleons" - A. Conan Doyle (Cases of Sherlock Holmes)

"Adventure of the Empty House" - A. Conan Doyle. (Cases of Sherlock Holmes)

"Murders in the Rue Morgue" - E. A. Poe. (The Gold Bug and Other Stories)

*"Miss Hinch" - Henry S. Harrison (Short Stories I)

"The Splinter - Mary Roberts Rhinehart (Adventures for Readers II)

B. Help pupils experience the intellectual stimulation of solving mysteries by asking them to find and to interpret clues leading to solutions of crimes in a number of short case studies. Suitable cases may be found in Donald J. Sobol, Two-Minute Mysteries, (Scholastic Book Services, 1967). Cases which are eminently suitable for this activity are "The Case of the Lookout," "The Case of the Lazy Murderer", Distribute copies of these short mysteries to small groups of students. Ask each group to read and to discuss their solution to each mystery before making a report to the class.

Some students may know minute - mysteries which can be used to try to stump the class. This activity, brief and challenging, could be used effectively at various times during the unit to introduce specific lessons.

After the students have had some experience in discovering the criminal in a number of cases, ask them to make up the criminal's "confession". Encourage the students to create imaginative details as has been done in this sample "confession".

Torpedo Burton's Confession

> "I hate a double-crosser more than anything else! Dorothy was the reason for my life of crime. She egged me on to steal so that she could have fancy clothes, jewelry - all nice things. She said she loved me. When I got caught and sent to jail she said she'd wait for me, but I never heard from her or saw her the whole time I was in the clink. When I got out last week I looked her up. She told me to get lost, that she was going to marry some local big shot who could let her live in luxury. She said he was even paying to have her teeth fixed and that she was being taken care of daily by this fancy English dentist. Well, I fixed her wagon! I'm not sorry I did it! I'd do it again!

C. Devotees of -detective-mysteries often develop a special loyalty to an individual detective because of his style, and technique. Introduce this concept by asking the class to name all the famous detectives they are already familiar with through their reading or viewing of movies and television series. Their list might unclude Sherlock Holmes, Auguste Dupin, Ellery Queen, Perry Mason, The Saint, Hercule Poirot, and Miss Hinch. Discuss: the personality and traits characteristic of detectives and the kind of background experience which might be helpful to detectives.

Enchance these generalizations by applying them to the character of Sherlock Holmes as shown in "The Red-Headed League" by A. Conan Doyle (*Introduction to Literature*- and *Cases of Sherlock Holmes*).

Questions for class discussion:

1. How does Holmes know so much about Mr. Wilson?
   What does this show about Holmes's background? His knowledge of people?
2. Why does Holmes become suspicious of Vincent Spaulding? of Mr. Ross?
3. What do you learn about Holmes in this story?
   What do you learn about the other characters in the story?
4. Which is more fully developed - the character of Holmes, the detective, or the characters of the other people in the story?
5. In the other detective stories you have read, is the character of the detective usually developed more fully than that of other persons in the story?

Key Question: Why, in the typical detective story, is the characterization of the detective emphasized more than other characterizations in the story?

By this time, some students should be ready to participate in a panel discussion on the characteristic behavior of famous detectives they have encountered in their reading and on film. After characterizing each detective, the panelists might discuss 1) the special qualities that cause each detective to be interesting to the reading and viewing public, and 2) qualities that all of the detectives have in common. Following the panel discussion, have the students list books or shows featuring each detective that they think their classmates might be interested in.

D. Setting often determines or shapes events. Incidents happen because people are at a particular place at a given time. That place might be the interior of an elevator, on a Scottish moor, inside a space capsule, swinging from the branch of a tree, rounding third base, sitting beside one's friend, digging a grave, or standing on Mars. To direct the students attention to an author's use of setting as an important element in producing suspense, have them read "The Most Dangerous Game" by Richard Connell, Short Stories I, Directions.

Suggestions for class discussion:

1. How does the author use the setting described in the first few pages of the story to establish the desired atmosphere?

2. Why does the island setting become a key factor in the development of the story?

3. What do you learn about the island while Rainsford is still aboard the yacht?

4. What series of puzzling things does Rainsford hear and see between the time he falls overboard and the time he reaches the chateau?

5. Compare and contrast human nature and man's natural surroundings as set forth in the story.

Key Question: How does the setting affect both the action and the characters in this story?

Have the students continue their examination of the use of setting to build feelings of suspense and horror by reading several of the following selections.

"Valley of No Return," by Wallis Linquist, Tales of the Mysterious, Book I

"Kadiak" by Paul Annixter, Directions

"Dead Man's Secret," by William Mowery, In Orbit.

Suggestions for class discussion:

1. Describe the setting.
2. Why is this setting appropriate for this incident?

3. What details of the setting are used to emphasize the emotions of the characters?

4. What visual images does the author create with words? What sounds does he make you hear?

E. Some authors have the ability to convey intense emotion through setting, creating mood by skillful appeal to the reader's sense of color, sight, touch, etc. Especially in tales of the mysterious, the supernatural, and horror, setting becomes an important means for the creation of mood. To see how mood is conveyed through sounds, have the class listen to selections such as "The Masque of the Red Death", "The City in the Sea" and "The Beach Cat" from the recording Basil Rathbone Reads Edgar Allan Poe.

Key Question: How does the author use setting to create a specific mood?

Suggestions for class discussion:

1. In what ways has the author made you believe that the story is true?

2. What mood did Poe achieve? How did the setting intensify the mood?

3. What other stories have you read in this unit that would be will suited to oral interpretation? What sound effects would you use to convey each setting and to enhance the mood?

   Other recordings of this type are available for class use. See the list of materials at the end of the unit.

F. Ask the students to watch several mystery stories on television to prepare for a discussion of the effectiveness of the setting in establishing the mood and advancing the action in a performed suspense story. Suggest that they make a special point to listen to the sound effects and musical background.

Suggestions for class discussion:

1. Did the action develop naturally from the setting, or could the action have developed just as well in any other kind of setting? Explain.

2. Describe the setting fully, as you saw and heard it and as the actors suggested it through their words and actions.

3. What part did sound effects and musical background play in the over-all dramatic effect?

4. What are some differences between what the playwright uses to create setting and mood and what the author of short stories uses?

   Sharpen the students' awareness of the effect of sense impressions and the way they can be used to evoke a reaction by playing a taped or commercial recording of eerie and unusual sounds (the meow of a cat, a door opening slowly and creakily, a blood curdling scream, footsteps, a gasp or heavy breathing, the howl of a wolf, the hoot of an owl, wind, thunder, rain, hysterical laughter, scratchy sounds on glass, etc).

Ask the students to identify the sounds and to suggest the feelings and associations they evoke.

Next, show pictures which stimulate a particular emotional response. Have the students, after some discussion, write one - sentence descriptions appropriate to the dominant impression created by each picture.

G. Help the class analyze excerps from a variety of sources to see how the author uses vocabulary and sentence structure to produce a specific mood. Discuss the mood, diction, and sentence structure of each.

1. "And there was someone in the room. . . . She had heard something - .... And then, as she stood there, listening - a cold, clammy hand touched her throat - a wet hand, smelling of the sea...." (And Then There Were None, or Ten Little Indians by Agatha Christie)

2. "Soemwhere a door opened and closed, quietly but firmly.... Somewhere steady footsteps ascended a staircase... I can sleep through a thunder storm, but let there be an unaccustomed sound -- a mouse skittering across the floor, or a strange hand on the doorkey -- and I will be instantly awake. The electric clock said 4:30. Blearily, I was aware of approaching light, somehow connected with the footsteps.... until there was a thin frame, a rectangular nimbus beside the fireplace in which only embers remained." (Mistress of Mount Fair by Jane Gordon)

3. "He put the glass to his lips, and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table, and held on, staring with injected eyes, gasping with open mouth; and, as I looked, there came, I thought, a change; he seemed to swell; his face became suddenly black, and the features seemed to melt and alter - and the next moment I had sprung to my feet and leaped back against the wall, my arm raised to shield me from that prodigy, my mind submerged in terror." (Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson)

4. "And by now the thoughts that ran through their brains were abnormal, feverish, diseased.... 'It's Armstrong.... I saw him looking at me sideways just then.... his eyes are mad.... quite mad.... Perhaps he isn't a doctor at all.... That's it, of course! .... He's a lunatic, escaped from some doctor's house--pretending to be a doctor It's true.... shall I tell them?.... No, it won't do to put him on his guard.... Besides, he can seem so sane." (And Then There Were None or Ten Little Indians by Agatha Christie)

Passages such as these can be used as models of writing which effectively create mood. Have the students cooperatively list situations, each characterized by a definite mood and producing a definite emotion. For example: awakening past midnight, Tom hears footsteps on the stairs; a desperado holds a posse at bay; a crazed doctor insists that a surgical operation is needed; the dark, damp gloom pervades a house Sue must enter; a sweet, sickening smell becomes overpowering. Ask each student to write a short descriptive passage based on a specific situation of terror, hopelessness, etc, in which he combines diction and sentence structure to produce an emotional atmosphere.

Have the passages read aloud, the mood identified, and the writing evaluated. The suggestions developed in this discussion should be used to improve the writing. Some pupils who are particularly adept at creating mood might be encouraged to expand their samples of description into short mystery stories.

The same writing skill may be developed using a slightly different approach. Ask each student to write the name to a specifice place on a slip of paper. Examples; seashore, cave, pawnshop, library, airfield, store window, hallway. Exclude proper names. Collect and hold the papers for the present. Next ask each student to write an adjective describing a place which would be uncomfortable for the timid. Examples: eerie,dark, echoing, shadowy, stench-filled. Many students will probably need help from the teacher in listing appropriate adjectives. Now collect these slips of paper. Distribute randomly, first, the slips containing names of places, and secondly, the slips with the adjectives. Ask each student to write a description of the place named on his first slip, creating the impression called for by the adjective on his second slip. Have a number of the descriptions read aloud so that the class can see the many ways in which a dominant impression can be developed.

H. Some authors of tales of suspense indulge a macabre sense of humor. A good example is "The Open Window", by Saki (Directions, Short Stories I.)

Suggestions for class discussion:

1. What practical joke did Vera play on Mr. Nuttel?
2. Why was this joke particularly grim and ghastly?
3. What statements in the story had one meaning for the speaker and the opposite meaning for the listener?
4. What are the clues to the hoax perpetrated by Vera?
5. How does each of the following contribute to the effectiveness of the story?
    - economy of words
    - the first paragraph
    - Mrs. Sappleton's concern for the return of the hunters
    - Mr. Nuttel's nervous condition
    - the unexpected ending
    - the last sentence

Ask the students to find examples of similar use of a macabre sense of humor in contemporary life and behavior. Examples may be found in the activities of protest groups and of musical groups, among others.

"The Interloper's" also by Saki (Short Stories as You Like Them) combines a wild setting with a gruesome sequence of events to produce an unexpected ending. Saki's use of the macabre to teach a profound moral lesson can be stressed in the discussion of the story.

I. The supernatural, in its many manifestations, chills and charms man, who throughout the ages has speculated about the reality of persons, events, and forces existing outside of normal knowledge and experience. Literature dealing with the supernatural might be introduced by having a few students prepare a platform reading or a dramatization of "The Mummy's Foot," (Worlds of People.) Among the other selections dealing with the supernatural are these:

"Spooks", (Worlds of People), (Bk I, Tales of the Mysterious)
"The Silver Outrigger" (Worlds of People)
"The Specter" (Worlds of People)
"The Raven" (Worlds of People)
"The Monkey's Paw"(Bk I, Tales of the Mysterious)
"Cemetery Path" (Bk I, Tales of the Mysterious)
"Calling the Porpoise", (Directions)
"Full Fathom Five", (Directions)
"The Fog Horn" (Directions)
"The House of Flying Objects", (Vanguard)
"Ghost in the House," (In Orbit)
"A Night at the Inn" (Introduction to Literature)
"The Ghost of Jerry Bundler" (Introduction to Literature)

Discussion fo these selections might emphasize:

1. The specific nature of the manifestation of the supernatural and the circumstances surrounding its presence; e.g., the use of mystic rites to call the porpoise.
2. Possible explanations for the strange happenings.
3. The effect on (a) the people involved and on (b) the reader of the strange phenomena.
4. The use of imagery to evoke specific reader response.
5. The effectiveness of the language - diction and sentence structure in producing spine - tingling chills in the reader.
6. Movies and television shows using the supernatural

Notes: The last three selections could be used for platform readings, preceded by appropriate discussion about the play form. See the seventh grade unit "Everybody Wants to Get Into the Act" for key podnts to emphasize.

"The Monkey's Paw" is a story which could easily be dramatized, since the action is important and the characterizations are flat. After the class dramatization, students may wish to compare their play with the one- act version of "The Monkey's Paw" (available from Samuel French Plays)

J. The point of view from which a story is narrated is an important factor in creating and maintaining suspense. Following the reading of a story written in third persnn from a detached point of view (such as "The Open Window,") Ask the students if throughout the story they felt more sympathetic interest in one character than in any others, or if their interest was divided among several characters. Introduce the concept of the narrator's point of view, and ask the class why third person narration was appropriate in this story. Through inductive questioning about other stories they have read in this unit help the students to recognize these narrative points of view:

first person, narrated by main character (e.g.,"The Tell-tale Heart")
first person, narrated by secondary character (e.g., "The Adventure of the Speckled Band")
third person, with emphasis on main character (e.g., "The Most Dangerous Game")
third person, with author writing as detached observer ("Miss Hinch")

Have the students re-examine several stories to see how the narrative point of view affects the reader's interest in what happens to the characters (e.g.: Would the suspense have been the same if Rainsford himself had told the story of "The Most Dangerous Game"? Would the story have been as exciting if the author had also reported what the other characters were doing and thinking?)

1. Write a short narration based on an exciting incident you actually experienced, however, write about yourself in third person instead of first. Try to make the account as exciting as you think it would have been if you had used "I" throughout.

2. With several other students select a newspaper account of an episode that you think could be incorporated in a story. Have members of your group write up the incident as it might be used in a story, each using a different narrative point of view. For example, if your incident involves a bank holdup, one account may be the thief's own confession, another might be the report of a witness, a third might be a third - person account centering on one of the participants, and a fourth might tell the actions and response of the robber and several of his victims, Compare your accounts and read to the class the one the group likes best.

K. The writer of science fiction extends reality into the fantasic and the bizarre. His imagination creates new worlds, turns dreams into reality, and travels through space and time. Because of his skillful use of scientific advances, some of the stories of science fiction seem quite plausible. Have the students read and discuss a number of stories of science fiction to discover the spiral charactieristics and appeal of science fiction. The selections available in classroom antholgies include these:

"The Day the Flay Fell", (In Orbit)
"The Test," (In Orbit)
"The Trap," (In Orbit)
"Space Secret," (In Orbit)
"Out There," (In orbit)

"Sonic Boom," In Orbit
"Robot With a Gun," (Bk I, Tales of the Mysterious)
"Top Secret," (Adventures for Readers)
"Take a Deep Breath," (On Target)
"Under Obervation," (On Target)
"Invasion from Mars," (Vanguard)
(This play would be a good selection to present as a platform reading.)

The direction and emphasis in the discussion of each selection will depend on the story itself; the following questions, however, are representative of the kinds of questions which develop the desired understandings.

1. What elements of reality make the story almost believable?

2. What elements of character and plot are stereotyped?

3. What elements of the story are pure fantasy?

4. How do stories of science fiction present a different view point of life on Earth?

5. What future scientific developments are suggested by science fiction?

6. What are some of the present dangers of space travel?

Key Question: In what ways does science fiction point to a new frontier?

Form committees of students to investigate and report on each of the following topics:

1. Science Fiction on Television. Have the students identify show, e.g., "My Favorite Martian" and "The Twilight Zone;" discuss format, stereotyping, audience appeal, etc.

2. Science Fiction in the Movies, Have the students identify shows, e.g., "Earth Versus the Flying Saucers" and classics of the genre,

3. Science Fiction in Current Periodicals. Have the students collect and discuss anything available, for example, news articles about flying saucers, stories of science fiction, magazines devoted to science fiction, etc.

4. New- and Old Favorites Among Books of Science Fiction. Have these students consult with the librarian or have the librarian help make the report to the class. Books to discuss include such favorites as Ray Bradbury, R Is for Rocket; R.A.Heinlein, Red Planet; André Norton, Star Rangers; André Norton, Star Rangers; Jules Verne, Twenty Thousand Leagues Under The Sea; H.G. Wells, The Time Machine.

Encourage interested students to write original stories or poems of science fiction.

L. Two novels, A Wrinkle in Time, by Madeleine L'Engle, and Dangerous Journey, by Laszlo Hamori, are available for class reading.

A Wrinkle in Time is the story of three young people who take a space journey to rescue a missing father-scientist. It is, however, a rather strange type of space journey. Instead of rocket ships and spacemen, the travelers deal with witches, ESP and "tessering"-- a way of moving through time and space--to achieve their goal.

Although there are mysterious elements present the novel is really juvenile science fiction designed to catch the imagination and interest of adolescents. Since this is not a detective-mystery book, working with clues or crime solution is impossible. The novel can be used to reinforce many of the other concepts of the unit. Mrs. L'Engle's vivid imagination and noteworthy style make A Wrinkle in Time a fountainhead of rich material.

Dangerous Journey is a modern-day novel of escape. Twelve-year old Laszlo Kerek (Latsi) runs away from a policeman who is taking him to a Hungarian youth camp. He has many adventures getting to and across the Austrian-Hungarian border. Even when he reaches Vienna he is not safe, but must escape from a Hungarian kidnapper. At book's end he is able to fly to Sweden--and freedom.

Each of these novels is suspenseful. After the students have read one of the novels, have them discuss it in the light of the objectives for the unit. The following questions are typical of the kind which should yield key understandings about suspense stories:

1. What type of novel is this? (science fiction, horror, supernatural, etc.)
2. What is the plot? The sub-plot?
3. Who are the main characters of the novel?
   In what ways are they memorable or unique?
4. In what ways does the author create provocative settings?
5. How does the author create specific moods through description?
6. What unusual conflicts occur in the novel?
7. What parts of the novel seem real, unreal, or supernatural?
8. Does this work appeal to the reader's emotions or to the reader's logic and reason? How?

A Wrinkle in Time contains many unique characters, provecative settings, and passages which effectively create mood and suspense. Have the students locate their favorite passages, read them aloud, and explain why they selected them. Effective passages include:

p.3, beginning - "In her attic bedroom ----"
p.17, beginning - "Mrs. Whatsit untied a blue and green paisley scarf,---"
p.30, beginning -"Charles Wallace looked troubed."
p.34, beginning -"The haunted house was half in the shadows--"
p.57, beginning-"Then she felt her limbs again."

The action in Dangerous Journey is exciting. Have students select passages in which the action generates terror and suspense. After reading the passages aloud, have each student attempt to explain what Mr. Hamori did to create a specific mood. Examples are found on:

page 178, beginning -- "Latsi's eyes opened wide with terror."
page 104, beginning - "He tensed his muscles, --"

A number of the characters in Dangerous Journey are worthy of consideration. Latsi's efforts to escape grow into a fierce determination; his struggles to overcome the hardships he encounters provide insights into his character. Other characters worthy of study are Pishta, instigator of the escape, Herr Kleiner, the sinister contact in Vienna, and Mr. Vere and Suzy, both of whom befriended Latsi. A number of secondary characters live in Communist Hungary and do not try to escape. A close look at these characters might prove interesting, both in regard to their character traits and the conflicts they face. Finally, contrasting the communist state from which Latsi is trying to escape with the countries he manages to reach will give additional insight into both plot and characters.

RELATED COMPOSITION ACTIVITIES

Recommended Activities

A. Suggest several titles for short stories or ask a small committee to propose some imaginative titles. Have each student select a title, develop a suitable plot and write an original story. Examples:

The Sealed Room
The Telltale Clock
Alarm at Midnight
The Disappearing Twin
A Case of Not-So-Grand Larceny
The Deadly Fog
The Murder Planned for this Hour Will Not Take Place

B. Long-Range Reading and Projects, D, page 3. Retell actual stories from newspapers filling in the descriptive details.

C. Developmental Activity F, page 8. Write one-sentence descriptions of pictures.

D. Developmental Activity G, page 9. Write descriptions of situations having definite mood and evoking a definite emotion.

E. Developmental Activity J, page 12. Write a personal experience from the third person point of view.

Additional Suggestions

A. Have the class or individual students graphically create a mysterious island such as might be the setting for a suspense adventure. Various areas or places should be labeled, with clues to their geography and their danger provided. The name of the island should be selected with care. Then each student should write one or two paragraphs in which he develops the setting for a short story, based on the drawing.

B. As a library assignment, have the students use the Reader's Guide to Periodic Literature to locate information on strange or unaccountable incidents or mysteries or have them collect newspaper accounts of such mystifying events. Have each student select one of these, establish a premise (could be scientific) which would apply to it, and then write an explanation of the incident proving or disproving the premise.

C. Have the students write a mysterious message which they might have found in a haunted house, on the seashore in a bottle, or painted on a rock. The message should give several clues which the reader could untangle to reach a solution. Some students might enjoy writing the message in the form of a riddle.

D. Using references from the library, the students could discover how cryptographs or codes are developed. Have them locate several famous ones and their solutions. Then have them write an original code and its solution.

E. Long-Range Reading and Projects, C, page 3. Develop an original mystery in play form.

F. Developmental Activity B, page 5. Write a "confession".

G. Developmental Activity G, page 9. Write same narrative from a different point of view.

H. Developmental Activity K, page 12. Write original science fiction.

RELATED LANGUAGE ACTIVITIES

Recommended Activities

A. Select a story such as "The Telltale Heart" or "The Open Window" in which the author uses very stylized literary English. Have the students rewrite five sentences in modern idiomatic English to see the effect on the style and its relation to the content.

B. To achieve a desired effect, the good writer uses precise and vivid words from all the form classes -- nouns, verbs, adjectives, and adverbs. The inexperienced writer tends to overuse adjectives. By using precise nouns and strong, vivid verbs, any writer can convey definite pictures to his reader.

Exercise 1: Nouns

1. Notice the descriptive force of the nouns in the following examples. They either point out certain details in the object being described or imply a comparison.

"He gave a strong pull, and a long drag, and a bully heave at the correspondent's hand." ("The Open Boat" by Stephen Crane)

"On top, tangled in the underbrush about the trunks of several small spruce trees, was a high-water deposit of dry firewood -- sticks and twigs, principally, but also larger portions of seasoned branches, and fine, dry, last year's grasses." ("To Build a Fire" by Jack London)

"Footsteps and sighs, the tread of regiments marching in the distance, the chink of money in the counting, and the creaking of doors held stealthily ajar, appeared to mingle with the patter of the drops upon the cupola and the gushing of the water in the pipes." ("Markheim" by Robert Louis Stevenson)

2. Substitute a vivid noun which is suggested by the sentence context for the word "thing(s)" in the following sentences. Where an adjective precedes "thing," see if it can be eliminated.

   a. Out from the shadows staggered a ghastly thing.
   b. The room did not have any furniture, except for heaps of strange things on the floor and a thing hung on the wall.
   c. Out of the darkness under the trees, low down upon the ground, grew a shimmery blue thing.
   d. The cold light of dawn flooded the gruesome thing momentarily.
   e. Near the odd-shaped thing on the paved thing lay a thin layer of things.
   f. Screeching madly, the weird thing sailed across the sky and toward a thing.
   g. From the depths of the thing sounded an unearthly thing.
   h. When the doctor reached the third and fourth thing, he stopped, stood quite tense, and then lifted the thing from the bubbling thing.
   i. With a desperate thing the thing soared into space.

3. The underlined nouns are too abstract. Add meaning to the sentences by substituting in their places concrete nouns (descriptive, specific), rich words suggesting sensations or objects you can imagine.

   a. Hearing the scraping on the window pane, young Billy jumped from his bed and ran toward the man in the next room.
   b. The black cat screeched and then climbed the object.
   c. The sounds of the darkness brought terror to his heart.
   d. Crossing the dimly lighted street, the stranger carefully observed the scene.
   e. The pounding in his chest increased as he witnessed the sight in the cave.
   f. After his steel frame had been rejuvenated, the robot, like a toy soldier, jerked ponderously from the building.
   g. The weird rabble clustered in the dank place.
   h. On leaving his decompression chamber, Captain Zarack immediately saw a spaceman approaching.
   i. The shapes, gnarled and ghostly in the moonlight, taunted the silence with forked fingers.
   j. The noise of the disintegrator gun startled the navigator of the inter-galactic space ship.

4. Tell whether the words are abstract or concrete. Orally give reasons for your explanation and support your answers by using the words in sentences.

   justice
   cemetery
   nightmare
   monster
   terror
   Batman
   chills
   shriek
   fate
   suspense
   distress
   fog

5. Additional exercises can be found in Edgar Schuster, Grammar, Usage and Style (St. Louis: McGraw-Hill Book Company. 1965), "The Noun; Lesson 4 - Style: Using General and Specific Nouns," pp. 103-108.

Exercise 2: Verbs

1. When a concrete noun is followed by general or colorless words, the meaning is still incomplete. The reader, desiring an exact meaning, has too many possibilities to choose from. To narrow the focus of an idea or image (concrete noun), vivid verbs are employed. In the following examples note the power of the verbs or verbals.

   "As the boat bounced from the top of each wave the wind tore through the hair of the hatless men, and as the craft plopped her stern down again the spray slashed past them." ("The Open Boat" by Stephen Crane)

   "Several times he stumbled, and finally he tottered, crumpled up, and fell." ("To Build A Fire", by Jack London)

   "Light flared. A roar filled the room. Des, Eddie, and the skipper hurled themselves to the floor and rolled behind tables and a divan. The forty-five thundered twice more and feet pounded on the crushed coral. It swung to the edge of the highway and was forced to wait while a bus and a truck passed, followed by three fast-moving passenger cars. Then it careened onto the pavement with noisy tires and turned north." ("Dead Man In the Water", by Philip Wylie)

   "The rifle fell from his grasp, hit the parapet, fell over, bounded off the pale of a barber's shop beneath and then clattered on the pavement." ("The Sniper", by Liam O'Flaherty)

2. Suggest vivid or more expressive verbs for each of these general verbs. For example, "to eat" is a general verb. To be more exact, you could say: to gobble, gorge, devour, consume, gulp, nibble, munch, bite, feast, banquet, crunch, or chew.

   to take
   to look
   to hurt
   to run
   to sit
   to cover

3. To enhance the context select expressive verbs for the blanks in the sentences below.
   a. The mad scientist ________ his hands, ________ his body, and ________ through the musty passageway.
   b. Edging cat-like toward the open window, the burglar ________ into the darkness.
   c. In one last desperate effort he ________ all his strength and ________ his body across the crevasse.
   d. Cringing and gasping, the hunter ________ for his rifle as the huge grizzly menacingly ________.
   e. Detective Snoop ________ the clues, for the criminal had ________ the glass under the rug.
   f. The GTO ________ down the straightaway, ________ around the tortoise Ford, ________ up the mountain, ________ around the horseshoe curve, and ________ to the boulders below.

Exercise 3: Analysis of descriptive writing

1. Analyze this paragraph from "Night Drive" by Will F. Jenkins as a model of good description.

"..... Before she fully realized her lost opportunity it was gone forever. She went driving on through the night with the muscles of her throat constricted and an icy horror filling all her veins. It was a beautiful night. It was a warm and an odorous and a softly romantic night. The car sped through the darkness, its headlights flaring before it, and now and again a moth fluttered helplessly in their rays, and once there was something feral flittering by the roadside, and as the car sped past it could be seen to be a cat -- miles from any house -- crouching in the grass at the gravel's edge. It had stared at the approaching car, and its eyes had reflected the headlights."

Suggestions for the classroom:

a. What is the mood created by the author?
b. What form classes were used in the description?
c. How did comparisons enhance the mood?

C. Long-Range Reading and Projects, F, page 3. Identify jargon.

D. Developmental Activity G, page 9. Analyze the language of suspense.

E. Developmental Activity I, page 11. Analyze the language used in spine-tingling stories of the supernatural.

EVALUATION

Note to the Teacher

The measurement of student progress in the development of this unit should be a continuing process. Both discussion in class and composition assignments are evaluations themselves. To test skill and content, an objective type test could be given. Whenever possible the teacher should use new materials or novel approaches with old materials.

A. Read and analyze the following paragraph.

"Don't you ever wake up the way I did. For your own sake, be careful about things like that. Don't swim up out of a sudden sleep and look around you and see all those things fluttering and drifting and flying and creeping and crawling around you -- puffy things dripping blood, and filmy, legless creatures, and little bits and snatches of pasty human anatomy. It was awful. There was a human hand afloat in the air an inch away from my nose; and at my startled gasp it drifted away from me, fingers fluttering in the disturbed air from my breath. Something veined and bulbous popped out from under my chair and rolled across the floor. I heard a faint clicking, and looked up into a gnashing set of jaws without any face attached. I think I broke down and cried a little. I know I passed out again." (Shottle Bop" by Theodore Sturgeon)

1. Identify the type of story. (Science fiction, horror, mystery, mystery-detective, the supernatural)

2. What dominant impression has the author created?

3. List the concrete words by form class.

4. In the third sentence, why does the author repeat the word "and"?

5. Explain the connotations of these words as used in the paragraph:

   a. swim
   b. fluttering
   c. filmy
   d. hand
   e. set of jaws

B. Review Edgar Allen Poe's "The Telltale Heart" and discuss the following questions, identifying the techniques used by the author to develop setting, plot, character, and mood:

1. What relationship is there between the narrator and the old man?

2. Why aren't names of characters designated?

3. Of what significance is the presence of the police?

4. Choice of narrator: Why is it effective to have a first person narrator? How does the first person narrator limit the reader's knowledge of the actual situation?

5. Choice of conflict: What details prove that the murder has been carefully planned?

6. Choice of vocabulary: Repeated words or phrases are important in a story. Trace the number of references made to the old man's eye.

7. Choice of sentence length and structure: What purpose is served by the first paragraph? Why does the author use very short sentences in some sections?

MATERIALS

A. Books

Alvin, Virginia. Short Stories I. New York: The Macmillan Company. 1961

Bailey, Matilda and Leavell, Ullin W. Worlds of People. New York: American Book Company. 1956

Doyle, Arthur Conan (adapted by William Kottmeyer). Cases of Sherlock Holmes (Webster Everyreader Series). New York: McGraw-Hill Book Company. 1947

Hamori, Laszlo. Dangerous Journey. (Translated from the Swedish by Annabelle MacMillan) New York: Harcourt, Brace and World, Inc. 1962 (paperback)

Heavey, Regina and Stewart, Harriet L. Teen-Age Tales, Book 5. New York: D. C. Heath and Company. 1964

Herber, Harold L. and Nolte, Florence, Book I - Tales of the Mysterious (The Follett Basic Learnings Program: English, Learning Your Language, Two). Chicago: Follett Publishing Company. 1966

Humphreville, Frances T. and Fitzgerald, Frances S. In Orbit. Chicago: Scott, Foresman and Company. 1963

________________________. On Target. Chicago: Scott, Foresman and Company. 1963

Jacobs, Leland B. and Root, Jr. Shelton L. Ideas in Literature: Directions Book II. Columbus, Ohio: Charles E. Merrill Books, Inc. 1966

Leavell, Ullin W. and Caughran, Alex M. Reading With A Purpose. New York: American Book Company. 1959

L'Engle, Madeleine. A Wrinkle in Time. New York: Farrar, Straus and Giroux, Inc. 1962

Nieman, Egbert W. and O'Daly, Elizabeth C. (eds.). Adventures for Readers Book II. New York: Harcourt, Brace and Company. 1958

Poe, Edgar Allan. (adapted by William Kottmeyer). The Gold Bug and Other Stories (Webster Everyreader Series). New York: McGraw-Hill Book Company. 1947

Pooley, Robert C. Vanguard. Chicago: Scott, Foresman and Company. 1961

Pumphrey, Eva Meushaw and Kincheloe, Isabel M. Adventures Ahead. New York: Harcourt, Brace and World, Inc. 1962

Wood, William R. and Husband, John D. (eds.). Short Stories As You Like Them. New York: Harcourt, Brace and Company. 1940

B. Recordings

1. Avallone, Michael. Boris Karloff, narrator. Tales of the Frightened, Volume I. 12" 33 1/3 rpm. Mercury MG 20815, Stereo 60815. Includes: "The Man in the Raincoat," "The Deadly Dress," "The Hand of Fate," "Don't Lose Your Head," "Call At Midnight," "Just Inside the Cemetery," "The Fortune Teller," all written especially for Mr. Karloff.

2. Avallone, Michael. Boris Karloff, narrator. Tales of the Frightened, Volume II. 12" 33 1/3 rpm. Mercury MG 20816, Stereo 60816. Includes: "The Vampire Sleeps," "Mirror of Death," "Never Kick A Black Cat," "The Ladder," "Nightmare," "Voice From the Grave."

3. Sleep No More! Nelson Olmsted, narrator. 12" 33 1/3 rpm. Vanguard VRS 9008.
Includes: "The Signal Man," "Markheim," "The Mummy's Foot," "An Occurrence at Owl Creek Bridge," "The Body Snatchers," "What Was It?"

4. Tales of Terror. Nelson Olmsted, narrator. 12" 33 1/3 rpm. Vanguard VRS 9007.
Includes: "The Tell-Tale Heart," "Masque of the Red Death," "The Strange Case of M. Valdemar," "The Pit and the Pendulum," "A Cask of Amontillado," "The Fall of the House of Usher."

C. Film - Symbolism in Literature 15 min. C. BCFL 4653

Note: Pages F-22 through F-26 of the original unit are omitted in this revised edition.

NOT FOR THE TIMID

Unit Objectives

A. Concepts and Generalizations: To help the students understand that

1. The detective who solves the mystery is the key factor in detective stories. Readers especially enjoy trying to solve the mystery with the detective.

2. The writers of horror stories use setting, characters, and plot to intensify the reader's emotional response.

3. Techniques used to present the story, such as language, sound effects, and music, can increase the degree of suspense in mystery stories.

4. Science fiction combines the real world with the writer's imaginative, science-oriented dream world. Sometimes, these scientific "dreams" come true.

B. Attitudes and values: To encourage

1. The reading of good stories of mystery, suspense, science fiction, and the supernatural for pleasure and relaxation.

2. Appreciation of the fear and fascination with which most people view the unknown, the mysterious, and the supernatural.

3. Appreciation of the author's skill in handling language to achieve special effects.

C. Skills: To help students develop the ability

1. To recognize clues leading to the solution of a mystery or detective story.

2. To distinguish between the real and the make believe in stories of suspense, horror, science fiction, and the supernatural.

Initiatory Experiences

A. To arouse interest in the use of clues to solve a mystery, help students create a class "experience" mystery story as follows:

1. Present for class observation two or three objects, and explain that they are clues found at the scene of a crime. These objects could be almost anything like half of a theater ticket, a road map, a piece of paper with several names written on it, a red-stained stone, or a car key.

2. Ask the class to imagine how an episode could have taken place that would explain the presence of these particular clues. Students might

benefit by planning in pairs or in small groups.

3. Accept and list every student comment on the chalkboard until there are enough possibilities in view for the class to begin making choices. By selecting a set of characters, the setting, and a plausible set of circumstances, the class can finish a story.

4. Call on several students to tell the completed story to the class.

5. If there is sufficient interest, other "clues" can be offered and more story-telling can be encouraged.

B. To illustrate the use of fear as a dominant mood, prepare a bulletin board.

   1. Have students look through magazines for pictures that they consider frightening or pictures that show someone being frightened.

   2. A small group of students may select pictures from those the class has found, to be mounted and placed on the bulletin board.

Long Range Experiences

To prepare for class discussion or other activities on the supernatural, ask students to view episodes of a television series based on the supernatural, such as "Dark Shadows," "The Ghost and Mrs. Muir."

Encourage students to talk about and perhaps keep a record of the following items:

1. Name of the show
2. The supernatural things that happened
   a.
   b.

After several shows have been seen by most students, the teacher and the class may compile all information on a chart.

Developmental Experiences

A. Use the story "Inspector's Lunch" from In Orbit to show how a detective uses clues to solve a mystery. Provide the following experiences:

   1. To develop interest, have the students examine and talk about the material on page 272.

      a. What is happening in the picture?

      b. What different objects and/or people can be identified in the picture?

      c. What information is offered in the sentences at the top of the picture?

2. Read the story aloud and have students follow along to find out how the robber knew that families would be on vacation.

3. Ask the students to tell how the robber knew what families would be on vacation.

4. The following statements will serve as a "true or false" exercise to encourage additional student comments about the story.

    a. Inspector Keddle and Mr. McNair met in a restaurant.

    b. They talked a lot about their fun in the army.

    c. Inspector Keddle described a robbery case.

    d. The criminal entered homes only while the families were on vacation.

    e. The families had been very careless about their homes.

    f. It was hard to catch the robber because he used a perfect system.

    g. He followed the families out of town.

    h. Mrs. Keddle was no help in solving the crime.

    i. The victims themselves were telling him which houses would be empty.

    j. The milkman was told by each housewife and then he robbed the houses while they were away.

5. Suggest that students work in pairs or small groups to identify the clues that helped the Inspector. One member of each group may put their list on the board.

6. Have students identify and list the words used during reading and discussion that are often used in mystery stories. (e.g. detective, Inspector, clues, burglar, confession)

B. To give additional practice in interpreting clues to solve a mystery, provide the following experiences based on the story "Classroom Mystery" in In Orbit.

1. Prepare and display to the class a plain white envelope containing several pieces of paper cut from the Sunday comics in the size and shape of dollar bill. Show students the envelope and contents and tell them that these are clues in a mystery. Ask the students why anyone would cut paper in this way and put it in an envelope. Accept' all student guesses and write them on the board.

2. Read the story aloud to the class up to the end of the seventh paragraph in column one on page 292. Have students compare their guesses with the explanation given in the story.

3. Encourage student comments in response to such questions as these:

a. Why was the paper put in the envelope?

b. What has Ellery done at this point to solve the mystery?

c. What other things do you think he might do?

d. Have you noticed any other clues?

4. Ask the class to read the rest of the story silently to see how Ellery solves the mystery.

5. Have students choose the clues from the following or a similar list which helped solve the crime. Students should reread appropriate sentences to prove their choices.

a. An envelope with money in it was missing.

b. The class period ended at 9:35.

c. An envelope with paper in it cut to look like money was left on the desk.

d. Three students had single dollar bills.

e. The paper in the envelope had been cut from the comics.

f. A thin piece of paper was stuck to one piece of the comics.

g. A bell sounded in the hall.

h. David worked at a grocer's.

i. The comics were dated April 24.

6. Ask students to number the events within the following groups in the order in which they happened in the story. Students should reread in order to check their work.

Group I

_____ Ellery looked at the paper, cut to the size of dollar bills.
_____ Ellery hurried down the street toward Henry Hudson High School.
_____ Louise Carpenter stood at her desk, her pretty face almost as white as the envelope she held.

Group II

_____ Quickly he pulled out the pieces of paper the thief had put in the substitute envelope.
_____ He began to hunt through the room.
_____ "Let's search the desks and seats first," he said.

7. Clues given in the vocabulary exercise on page F-31 will help students find the meanings of the words.

Vocabulary Exercise Using Key Words From "Classroom Mystery"

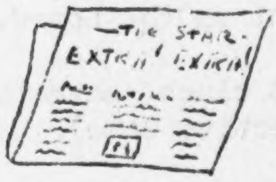
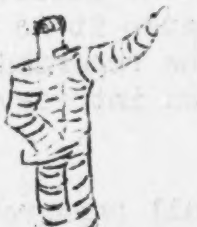
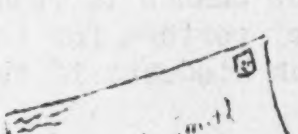
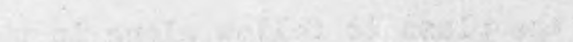
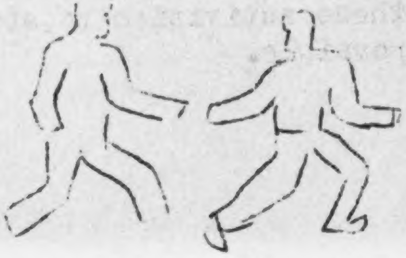
Directions:

A. Try to guess what the word is by looking at the picture clue, the meaning clue, and the spelling clue.

B. Find the word in the story on the page listed.

C. Write the word in the blank spaces.

D. If you have time, copy the sentence from the story at the bottom of this sheet.

	Picture Clue	Meaning Clue	Spelling Clue
1.	 THE STAR EXTRA! EXTRA!	a printed paper, containing news	n _ _ _ _ _ _ e r p. 291
2.		people who have committed a crime	_ _ _ _ _ n a l s p. 290
3.		a paper case that holds a letter	e n v _ _ _ _ _ p. 291
4.		a very thin slice of anything	s l _ _ e r p. 293
5.		to move forward; or appear earlier	a _ _ _ _ c e p. 293

C. Using students as the actors, tape the playlet (at the close of this unit) to illustrate the idea that conclusions about a crime should not be based on limited information. After listening to the tape, involve students in the following experiences:

   1. Improvise scenes between any or all of the witnesses and the attorneys to secure information not given in the playlet. Several versions of each encounter may be given.

   2. Form small groups to act as a jury and reach a verdict. All members of the group should be ready to explain their reasoning to the rest of the class. When the group reports are made, allow as many students as possible to participate.

   3. Pretend that the students are reporters and write a newspaper account of the trial with as many students as possible contributing to the story. The teacher will write the class account on the board.

D. To make use of what the students have learned about clues, have the students play the game "Clue" (Parker Brothers Detective Game).

E. Use "The Red-Headed League" in Kottmeyer's Cases of Sherlock Holmes to show how an author focuses the reader's attention on the detective's use of intuition and logic to solve a mystery. /Because it is so long, this story is divided into four separate lessons. The recorded version, available on Libraphone A 1608, should also be divided into several sections./

   First Lesson - pages 33-39 to the end of the first full paragraph

   1. Prior to the actual presentation of this lesson, select students to prepare oral readings of the roles of Holmes, Mr. Wilson, and Dr. Watson. Be sure that these students get the chance to read silently and practice reading orally before they perform for the class. The same roles may be performed by other students if the class appears to be sufficiently interested.

   2. To motivate the reading, have the students list and talk about detectives that they have seen on television or in the movies. Their comments should be directed toward such things as detective's language, dress, methods, special skills, and other distinguishing characteristics.

   3. As the story is being read, ask the class to follow along in their own books and listen for the special characteristics of Sherlock Holmes. Student comments about Holmes should be listed next to the list of student comments about other detectives.

   4. As a follow-up, the students may complete the following or similar exercises and correct them orally. Use these activities to stimulate as much student talk about the story as possible.

Directions: Find the following facts in the story, write the number of the page and paragraph, and be prepared to read this paragraph aloud.

a. Sherlock Holmes introduces Mr. Wilson to his partner, Watson.

b. Mr. Watson saw nothing unusual about Mr. Wilson except his red hair.

c. Holmes knew by Mr. Wilson's hands that he had done hard work.

d. Holmes knew Mr. Wilson had been to China because of a tattoo and a watch chain.

e. Mr. Wilson had a pawnbroker's shop where he hired one clerk.

f. Mr. Spaulding brought Mr. Wilson the newspaper containing the ad for red-headed men.

g. Mr. Wilson took Vincent Spaulding along to see about the job.

h. The Red-Headed League was started by an American millionaire who had red hair.

Directions: Which of these sentences best summarizes this story? Be prepared to reread to support your choice.

a. Mr. Holmes learned much about Mr. Wilson.

b. Holmes learned all of Mr. Wilson's story.

c. Mr. Wilson had red hair.

d. Mr. Spaulding took many pictures.

Second Lesson - pages 39-45 to the end of paragraph 5

1. As an introduction, encourage student comments about the following or similar topics:

   a. Holmes compared to other detectives.

   b. Review major events from Lesson One.

2. Read this part of the story aloud and have students complete the following multiple choice exercise orally. Ask students to reread those sections of the story that prove their answers.

   a. How did Spaulding get Mr. Wilson into the office of the Red-Headed League?

   _____ He pushed, pulled, and butted.

   _____ He took him in the back way.

   _____ He went early and was first in line.

b. Why did Duncan Ross pull Mr. Wilson's hair?

_____ He wanted to hurt him.

_____ He wanted to see if Mr. Wilson wore a wig.

_____ He was trying to keep him from running away.

c. Why was Mr. Wilson willing to work from ten tntil two for Duncan Ross?

_____ He always liked to sleep late.

_____ The pawnshop was busiest during these hours.

_____ His eyes were weak and he depended upon daylight.

d. How much money was Mr. Wilson paid?

_____ Forty dollars a week.

_____ Four pounds a day.

_____ Four pounds a week.

e. Where did Mr. Wilson find Duncan Ross?

_____ He did not find him.

_____ He was at 17 King Edwards Street.

_____ He was with Vincent Spaulding.

Third Lesson - pages 45-52 to the end of paragraph 4

1. Encourage student comments about the following (or similar) topics:
   a. The main events of the story so far.
   b. Names and descriptions of characters.
   c. Key words, such as mysterious, hawk-like, violinist, detective.
   d. Parts of the story that they like or dislike.
2. Continue reading aloud. During and/or after reading, ask students to complete the following statements and prepare to tell everything they can discover about each.
   a. Mr. Wilson had hired Vincent Spaulding because he was smart and would work _________.
   b. Sherlock Holmes jumped up and asked if Vincent Spaulding had holes in his ears for ________.

c. Holmes had a _____-like nose.

d. Holmes _________ on the sidewalk two or three times with his stick.

e. Holmes knocked on Mr. Wilson's door so that he could see the _________ of the man who answered.

f. Holmes and Dr. Watson planned to hear a _________ play the violin that afternoon.

g. Mr. Jones of Scotland Yard was a police _________.

h. John Clay was a killer and a _________ who was expected to be seen tonight.

Fourth Lesson - pages 54 to the end of the story

1. Before reading, have the students work in small groups to complete the following experiences:

   a. Examine items or pictures on pages 55. Be prepared to explain your group's ideas to the class.

   b. Discuss and decide on an ending for this story that seems appropriate to members of each group. The ideas of each group should be written in brief form on the board so that they can be compared to the author's ending.

2. Continue reading aloud to the class. To provide a change from the teacher's voice, students may be encouraged to participate in the following or similar ways:

   a. rereading especially interesting or suspenseful lines or paragraphs.

   b. pretending to be one of the characters and reading the lines written for that character.

   c. commenting about any part of the story.

3. After reading, have students work in small groups to complete the following or similar exercises:

   a. Prepare an improvisation of an incident from the story.

   b. Write an account of one incident to be read to the class.

   c. Prepare a set of true-false statements to be used by the class.

   d. Prepare a radio newscast based on an incident from the story.

   e. Rewrite an incident from the story as it might appear today, using a "hippy" hero and "hippy" language to be read to the class.

F. To review the importance of clues to solving a mystery, the teacher may read to the class one or two selections from Two-Minute Mysteries. "The

Case of the Lookout" and "The Case of the Lazy Murderer" are suitable. Have the students talk about the following:

1. the clues

2. the characters

3. the possible solution.

G. To introduce the students to the horror story and to one of its master stylists, play the recording of Edgar Allan Poe's The Telltale Heart.

1. Before listening, encourage students to talk about the idea of "telling on" someone.

   a. Ask students to provide and list synonyms for the word "squealer."

   b. Suggest that one word in the title might fit on this list.

   c. Ask students to listen and be able to explain how a heart becomes a tattle-tale.

2. Play the recording and ask students to listen for answers to the following exercise. Use these answers as a beginning in an effort to get the maximum number of students involved in talking about the story.

   a. The man says, "Why would you say I am ________?"

   b. He says, "One of the old man's eyes reminded me of a ______ eye."

   c. He says, "I was never kinder to the old man than I was the week before I ________ ________."

   d. The man looked into the old man's room every night at _______. (time)

   e. The man killed the old man by ________.

   f. He put the body ________.

   g. The police arrived at ________.

   h. When the killer sat down with the police, he put his chair exactly over the ________.

   i. The police did not hear the ________ but the man did.

   j. The man confessed so he could get away from ________.

3. Play the recording again for the following or similar reasons:

   a. to enjoy listening

   b. to spot passages which support answers to exercise questions

c. to see how fear, horror, shock, and excitement are created by the music, by the use of certain words, and by the voice of the actor.

4. Student volunteers may plan and present improvisations of the following:

   a. The killer opening the door and watching the eye.

   b. The killer talking to the police while listening to the beating heart.

H. To help the students recognize that setting contributes to suspense and horror, have the students draw a setting for a suspense or horror story.

1. Set the mood in the classroom by making the following or similar changes:

   a. Make the room as dark as possible.

   b. Display such objects as a skull, a burning candle, a sheet over a chair or table, and plastic spiders.

   c. Draw on the board or use plastic to make spider webs.

   d. Have a table covered with thick dust.

2. Ask students to orally identify each object and tell their reaction to it.

3. Develop with the class a list of places where these objects are likely to be found. List all comments on the board.

   Note: Beware of student tendency to emphasize violence and weapons and to overlook the desired eeriness.

4. Have students draw a scene that in their opinion is appropriate as a setting for a suspense or horror story.

I. To show that setting may determine or affect events, use the story "Cemetery Path" in Learning Your Language/Two, Tales of the Mysterious, Book 1, and complete the following:

1. Before reading, have the students examine the picture on the front cover of the book and encourage student oral reaction with questions such as the following:

   a. Is this a good picture for a mystery story? Why?

   b. What do you see that fits into a mystery?

   c. Can you think of other scenes which might help create suspense? (The students may show the drawings they made for Experience H-4 to the class.)

2. Have several students dramatize their impression of a timid person visiting a cemetery at night. Ask the class audience to watch the student actors carefully and to be prepared to comment about the following:

   a. the number of different, recognizable feelings shown by the actor. (shock, fear, worry, anger)

   b. the methods used to portray each feeling. (facial expression, sounds, actions)

3. Read "Cemetery Path" aloud and ask students to listen for answers to the following fill-in-blanks exercise. Use these answers as the beginning of student talk about this story.

   Directions: Fill in the blanks to make a complete statement.

   a. Ivan's two nicknames were _________ and _________.

   b. The lieutenant offered Ivan _________ _________ to cross the cemetery.

   c. To prove that he had crossed the cemetery, Ivan was supposed to _________.

   d. The cause of Ivan's death was _________.

4. Have several students pantomime Ivan's visit to the cemetery. The class should observe and react to the way the actors show the following:

   a. Ivan's feelings

   b. the way Ivan walked through the cemetery

   c. Ivan's facial expressions

   d. the sounds that Ivan makes

   e. Ivan's effort to escape.

5. As a summarizing experience, students may complete the exercise under "Main Idea" on page 31 in Tales of the Mysterious.

J. Ask students to reread "Cemetery Path" in order to find and list the particular words used by this author to create suspense and fear. Provide additional experiences with these words by having students involved in the following activities:

   1. Making a class list of such words on the board.

   2. Composing sentences that include these words either orally or in writing.

   3. Making up an original story that includes these words.

4. Completing the following exercise:

   a. Put two lists of words similar to the lists below on index cards or small slips of paper with each list on a different color.

Places	Descriptive Words
cave	haunted
forests	gloomy
pawnshop	moss-covered
alley	cursed
cellar	narrow
attic	dark
cell	shadow
house	damp

   b. Ask students to draw one card from the stack which is face down on the desk.

   c. Pair students so that their cards are of different colors; then have them compose sentences using their two words.

   d. Students may trade cards and continue writing sentences if interests warrants it.

K. The following experiences illustrate the way music and sounds create moods.

1. Ask students to listen to the selection "The Masque of the Red Death," "The City In the Sea," and "The Beach Cat" from the recording Basil Rathbone Reads Edgar Allan Poe and list the sounds that are used to create suspense. Students may refer to these individual lists and contribute to one complete class list on the chalkboard.

2. Listen to the sounds recorded on Side Two of the record Chilling, Thrilling Sounds of the Haunted House (Disneyland, 12", 33 1/3, D Q 1257) and list these sounds. Encourage student comments about the following or similar questions.

   a. What are the sounds that you heard?

   b. Which sounds in your opinion are the most chilling?

   c. Can you recall any story from television, movies, or reading that used these or similar sounds?

3. Student volunteers may make a tape of eerie and unusual sounds which in their opinion could contribute to the feelings of suspense and/or fear in a story and play their tape for the class.

4. Have students make a collection of recordings that could be used as background music for suspense stories and play them for the class. Encourage student comments about the kind of story or television show that would be made more effective by the use of this music.

5. Read aloud to the class certain sections from "Ghost Guards Gold" in In Orbit, then play several types of recorded music.

Suggested Paragraphs	Suggested Music
Page 270, column 1,	1. Any student records
paragraphs 5, 6, and 7	2. "A Shot In the Dark"
and from column 2,	3. "The Pink Panther Theme"
paragraphs 1-6	4. "Spellbound Concerto"

Ask students to select the music that in their opinion fits this particular story. Encourage students to match the story and the music in the following or similar areas:

a. quickness of movement

b. presence of danger

c. presence of eeriness

d. marked contrast.

Insist that students refer to specific characteristics of both the music and the writing as precisely as their language will allow.

If interest in the story is maintained, continue reading aloud with the student-chosen mood music playing in the background.

6. Play any single band on Side One of the record, Chilling, Thrilling Sounds of the Haunted House (Disneyland, D Q 1257), and direct or arrange the following activities:

   a. Ask students in small groups to first listen carefully to the assigned band, then discuss the short narration and the sounds among themselves, and then make up a set of interesting circumstances that would explain everything on that band. Either tell this story to the class, or prepare a written version that may be read to the class.

   b. Have students draw a picture that illustrates the particular combination of narration and sounds on the chosen band. Encourage the use of color and imagination to emphasize one or more major impressions conveyed by this band.

   c. Student groups may discuss, plan, and practice on improvisations of one band before they perform it for the whole class.

   d. Ask students to record, on a checklist like the following, the variety of sounds that they hear.

wind howling ____
cat screaming ____
rain ____
woman screaming ____
creaking door ____
eerie laughter ____
man groaning ____
thunder ____

The band can be replayed to check the lists. The class can then be asked to make up a story using the same sounds in a different sequence.

L. To demonstrate the use of the unexpected ending to startle the reader, arrange the following experiences:

1. Write the following or a similar incomplete poem on the board.

   Jack and Jill went up a hill
   To fetch a pail of water.
   Jack fell down and broke his crown,
   ___ ___ ___ ___ ______ ___ ___.

   a. Ask the class to comment on the expected ending to this poem.

   b. Suggest the surprise ending "And his Blue Cross wouldn't cover it" and give students the opportunity to write and to read other surprise endings.

2. Read aloud the beginning of "The Killer and the Letter" in *Top Flight*. Stop reading at an appropriate point for the class and direct students to continue reading silently to discover the surprise ending to this story.

3. Play the recording "Richard Cory" by Simon and Garfunkel from *Sounds of Silence*.

   a. Ask students to write true or false for each of the following statements:

      Richard Cory owns half the town.

      Richard Cory's father was a policeman.

      The singers work in Richard Cory's factory.

      The singers curse Richard Cory.

      Richard Cory owns a yacht.

   b. Have students talk about the following statements. Allow as many students as possible to respond.

      (1) What makes the ending surprising?
      (2) What clues in the song prepare you for the ending? (Play the record again to help the students answer.)

M. Use the *Classics Illustrated* version of "A Journey to the Center of the Earth" in *Open Highways 7* to provide an introductory experience with science fiction.

1. Assign a student to be prepared to read aloud for each of the characters. Also have a student prepare to serve as narrator and to read the transitional material.

2. Students may turn to page 250 to identify the author. Have them check the glossary to find information about the author.

3. Have the students turn to "The Man Who Invented the Future" on page 247.and talk about the title and how it might apply to Verne. Read this selection to the students while they listen to learn why this title applies to Verne.

4. Ask individuals to read aloud sections of the story "Journey to the Center of the Earth" while everyone else follows in the book.

5. After reading, discuss questions like these:

   a. Which parts of the story seem to be based on scientific fact?

   b. How is "Stromboli" explained in the glossary? Why do you think it was mentioned as the place where they exited?

   c. Where did the journey begin? How did the narrator and his uncle get to Iceland?

   d. Which parts of the story seem unreal and fantastic? Why?

N. To provide additional experience in reading science fiction stories, assign "Robot with a Gun" in Stories for Teen-Agers Book A or Tales of the Mysterious.

1. Prepare the class for reading by having a number of students react to such questions as the following:

   a. What is a robot? Have you ever watched a TV show or read any stories with a robot in them? Tell about them.

   b. Have you ever wondered if robots have feelings? Would it make any difference if they did? Why?

   c. Read the story to see what the author suggests might happen if a robot had feelings.

2. After reading help the students to share the story by encouraging as many students as possible to explain how having feelings caused trouble for the robot.

3. After discussing the story, the students may enjoy the following experience:

   Directions: These questions should be placed on slips of paper and put in a box. Select a student to act as "caller" as in Bingo and draw one slip at a time and read it to the class. Each student will have a copy of the fact sheet pictured below. Students having a fact sheet with the answer will place an object, such as a slip of paper, on the correct answer. Papers on four squares in a row in any direction are necessary to win.

   Questions

   The patient is this story is a __________. (complete statement)

   True or False - Dr. Newman is a doctor who treats problems of the mind.

The patient's problem was that he wished to ________. (complete)

Mrs. Grumback couldn't afford the robot's keep so she decided to ________ him.

A week later the patient became part of a ________ display touring the country.

The patient begged the doctor to make him into a ________.

Dr. Newman helped the patient by proving that he had much to ________ for.

The doctor said, "The good things in life will not be handed you; you must ________ them."

True or False - The patient killed the doctor.

The patient left his ________ on the ________ when he left.

The doctor was happy because he was able to ________ someone.

The doctor took a small ________ from his desk and began winding himself up.

The word that best describes how the patient felt about his master is ________.

The patient complained that people treated him like a ________ because he was different from them.

Whether the patient was flesh and blood or metal and batteries, he felt the need to be a part of a ________.

Sample Fact Sheet

F	A	C	T
earn	love	gun	freak
help	robot	false	true
key	science	kill	group
live	couch	sell	human being

Answers to all questions appear on all sheets. Everyone will win if the caller continues until all questions are drawn.

[Note: Additional "Bingo" type vocabulary games can be constructed based on any appropriate list of words. In a less complex version, the caller could read one word at a time. Such games provide a valuable change of pace.]

O. To capitalize on interest created by reading "Robot with a Gun" and to encourage further study on the subject of robots, help the students to build a robot. Groups of students may be assigned responsibility for various parts -- a cylindrical body of metal or pasteboard, a square head with antennas, light bulb eyes (red and green) and appendages.

P. As an additional science fiction experience, use the story "Minister Without Portfolio" in Stories for Teen-Agers Book A.

1. Gather as many capsules and pills of different colors as possible (or pictures of pills) to show to the class. Ask the class to talk about the following questions:

   a. Why do drug manufacturers make medicine in so many different colors? (To make them easily distinguishable.)

   b. What is color blindness? Could being color blind cause a person who had to take more than one kind of medicine a problem? How?

   c. In what other ways might color blindness cause a person problems?

   d. Read the story to find out how color blindness causes problems for the main character.

2. Read to the class pages 211-214 to have them discover how color blindness causes problems for the main character.

3. After listening to the first part the students may react to questions such as the following:

   a. How has color blindness caused trouble for Mrs. Criswell?

   b. Who were the men that Mrs. Criswell met?

   c. What clues are given in the story to help you guess?

   d. Continue reading silently to find out who the men are.

4. As a follow-up, the students should share the story by answering the key question. Then they may complete the exercise entitled "Color Blind! Who, Me?" inserted at the close of this unit.

Q. To show how the mass media present science fiction, divide the class into groups to engage in the following experiences:

1. Explore the presentation of science fiction on TV. Have the students list current science fiction shows and prepare a report using the following questions as a guide:

   a. Who are the main characters? What kinds of things do they do?

   b. What parts do you believe?

   c. What parts of the show do you find difficult to believe?

   d. What things do you expect the characters to do each week?

e. What is there about the show that may appeal to many viewers?

2. Investigate movie listings to find a science fiction movie at a local theater that would be appropriate for a class trip.

3. Examine science fiction as it appears in comic strips. Make a class project of collecting the comic books and newspapers that contain science fiction comic strips. When a sufficient number become available, give students the opportunity to read them and then tell the class about the scientific ideas, situations, and characters that are included.

The Novel

Dangerous Journey, by Laszlo Hamori, is a book that appeals to students who ordinarily do not enjoy reading. *Dangerous Journey* is a modern-day novel of escape. Twelve-year-old Latsi runs away from a policeman who is taking him to a Hungarian youth camp. He has many adventures getting to and across the Hungarian-Austrian border. Even when he reaches Vienna he is not safe, but must escape from a Hungarian kidnapper. At the book's end he is able to fly to Sweden -- and freedom.

In reading *Dangerous Journey* slow students will need help, in spite of the high interest level of the novel. The reading should go quickly to maintain students' interest. Keep questions concerning plot to a minimum so that students are not discouraged by minor details. Names of people and places in the novel are foreign. Place as little emphasis as possible on these terms so students' reading is not hindered by them.

Before the reading, the teacher should give the class some background on the Communist occupation of Hungary at the time of the 1956 Hungarian revolt. Students will appreciate the novel more if they understand what life is like in a police state.

Suggestions for the teacher:

1. Set the stage for the novel by reading Chapter 1 and the beginning of Chapter 2 aloud. Let students begin reading silently on page 19 at the words "So long, Comrade Youth Warden."

2. In Chapter 4 Latsi and Pishta introduce themselves to each other. To help students understand the boys' backgrounds, list the phrases on the chalkboard which identify the boys.

3. To lessen the required reading time and to maintain continuity, summarize several chapters orally or on tape. Chapters 6, 7, and 8 are suggested for summarizing. Let students resume reading on page 77 at the words "Latsi's eyes opened wide with terror."

4. Have a good reader prepare to read Chapter 10 aloud to the class.

5. After they have read Chapter 11, "Under the Barbed Wire," have a group of students make a drawing, a bulletin board display, or a diorama, to illustrate this scene.

6. Let students dramatize the incident in Chapter 12 in which Latsi pretends to be deaf and dumb.

7. Explain to the students the shift from Latsi's adventures in Chapter 13 and Pishta's adventures in Chapter 14.

8. Choose students to tape record the conversation between Latsi and Herr Kleiner in Chapter 15. Play this tape recording to the class instaad of having them read the chapter.

9. Read aloud Chapter 16, "A Mysterious Letter," to help students understand the change of scenes.

10. Ask the students what movie or TV actor could best play the part of Herr Kleiner. Have the class read Chapter 17 silently and decide whether the actor they have chosen can show Kleiner's "other face."

11. To keep the reading of the novel in pace with the action in the final chapters, read to the students Chapters 18-21.

Attached Exercises

Jury Trial

The scene is a courtroom. The prosecutor is standing facing the jury (the class), Walter Baker and his attorney are seated at the right at a long table upon which there are many papers and a folder. The judge is seated behind a desk in the center. The prosecutor has a table to the left. Each witness will sit in a chair to the left of the judge's desk as he answers questions.

Prosecutor: The state is going to prove that Walter Baker did enter the apartment of Miss Alice Simonds at Millstone Drive on the evening of October 11 and did rob her safe of two hundred dollars in cash and a diamond watch valued at $700.00. ... (pause) The state calls Miss Alice Simonds as its first witness. Miss Simonds, do you live alone at Millstone Drive?

Miss Simonds: Yes, I do.

Prosecutor: Now tell us, Miss Simonds, exactly what happened on the evening of October 11.

Miss Simonds: Well, I was just returning from the beauty shop and as I got off the elevator on my floor, I saw a man hurrying down the hall from the direction of my apartment door. He was about six feet tall, rather heavy, over two hundred pounds. He had bright red hair, bushy eyebrows and was carrying a brown paper bag. I couldn't see his mouth and chin because he had his coat collar turned up. When I got to my door, I saw it was open a little way, so I rushed in and found the door of the wall safe open. My money and watch were gone. I called the police.

Prosecutor: What was this man wearing, Miss Simonds?

Miss Simonds: He wore brown pants and a plaid suit coat, no hat.

Prosecutor: Thank you, Miss Simonds. Now I call Archie Sloan to the stand. (Archie takes the stand.) Mr. Sloan, what is your job?

Archie Sloan: I run the elevator in the Millstone Apartment building.

Prosecutor: Mr. Sloan, do you remember taking Miss Simonds to her floor on the evening of October 11?

Archie: Yes, I do. She got off the elevator and a man got on and said he was in a hurry to get down. He had an appointment and was late. So I took him down. He left the elevator and went out the side door of the lobby toward Gray Street.

Prosecutor: Can you describe this man, Mr. Sloan?

Archie: He was a large man, about six feet tall and with red hair. He was carrying a paper bag.

Prosecutor: Thank you, Mr. Sloan. Now the state calls Officer Johnston to the stand. (Officer Johnston takes stand.) Officer Johnston, would you tell us exactly what happened on the evening of October 11?

Officer Johnston: Yes. Well, I was cruising in the vicinity of Millstone Drive Apartments when the call came through. I noticed a man fitting the description waiting for the light about a block from the apartment building. I picked him up and took him to headquarters for questioning. That's the man over there. (points to Walter Baker)

Prosecutor: Was he carrying anything?

Officer: Yes, he was carrying a brown paper bag.

Prosecutor: Thank you, Officer Johnston. The state rests its case.

(Defense attorney comes forward.)

Defense Attorney: We will prove that this man is not the person who robbed Miss Simonds' apartment on October 11. The defense calls to the stand Mr. Marvin Branoon. (Mr. Branoon takes the stand.) Mr. Branoon, what is your occupation?

Mr. Branoon: I am caretaker at Millstone Apartments.

Defense Attorney: Tell us, Mr. Branoon, exactly what you saw on the evening of October 11.

Mr. Branoon: I saw most of the people who live at the Millstone Apartments coming home from work or going to night jobs.

Defense Attorney: Did you see any strangers entering or leaving the building?

Mr. Branoon: No, I did not. I saw most everyone that day. It was my day to trim the shrubbery out front. Everyone who came in or out either belonged there, or was with a tenant.

Defense Attorney: Thank you, Mr. Branoon. You may step down. (Mr. Branoon leaves stand.) The defense calls Sargeant Pepper. (Sgt. Pepper takes stand.) Sgt. Pepper, did you examine Walter Baker when he was brought into the station on October 11?

Sgt. Pepper: Yes, I did. He weighs 190 lbs. and is 5 feet, 10 inches tall. He was wearing a plaid coat, brown pants, and was carrying a paper bag with his lunch in it. ... He had two sandwiches and some cake.

Defense Attorney: Did you find on him any large amount of cash or a lady's diamond watch?

Sgt. Pepper: No. He had only $6.40 in his pocket.

Defense Attorney: Thank you. My next witness is Walter Baker. Mr. Baker, where were you on the evening of October 11?

Mr. Baker: I went to work as usual. I work night at the Smith Truck Co. as a guard at the gate.

Defense Attorney: Mr. Baker, why were you in the Millstone Apartment building on October 11?

Mr. Baker: I live there.

Defense Attorney: Thank you. You may step down. The defense rests its case.

Prosecutor: Less than ten minutes after Miss Simonds's safe was robbed Walter Baker was picked up a block away. He fits the description of the burglar - red hair, tall, and heavy -- and he was dressed as the thief had been when Miss Simonds met him. The defense has not produced a witness telling us why Mr. Baker was on the same floor as Miss Simonds's apartment, nor why he was in such a hurry. They have not proven that he did not come from Miss

Simonds's apartment. The state asks you to find Walter Baker guilty of burglary.

Defense Attorney: Walter Baker is not six feet tall, nor does he weigh 200 pounds. Mr. Baker was picked up less than ten minutes after the crime was discovered. Where were the money and the watch? Finally, Mr. Baker has a perfect right to be in the Millstone Manor Apartments. He lives there. He merely needed to hurry to get to work on time. The defense asks you to find him not guilty.

Color Blind! Who, Me?

1. This is Mrs. Criswell. She wore a large cartwheel hat. Color her.

2. These are the birds Mrs. Criswell was supposed to watch. Color them as she saw them.

3. These are the same birds, but Clara saw them in a different way. Color them as Clara saw them.

4. These are the friendly strangers. Color the first two as Mrs. Criswell saw them. Color the other two as they looked to everyone else.

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Libraphone Talking Books A 1608

GRADE EIGHT

REGIONAL AND "OCCUPATIONAL" DIALECTS

I. INTRODUCTORY NOTE TO THE TEACHER

The eighth grade dialect unit builds on the concepts of the dialect unit of the seventh grade, which emphasized these generalizations:

A dialect is a variation in the form of a language characterized by differences in pronunciation, vocabulary, and grammar.

Everyone varies his dialect according to his age, education, purpose, the person to whom he is speaking or writing, and the nature of the occasion.

Jargon is the particular form of language used by members of a particular occupation, avocation, or social group.

This unit should be used as a brief introduction to the regional dialects we all speak, but the major emphasis on the observation of dialects in one's own communities and on television and film, and on the way writers use dialect in literature should be placed within the other units of the course where appropriate. This introductory unit should make clear some of the differences in vocabulary, pronunciation, and grammar that occur as regional peculiarities of the oral language rather than as deliberate linguistic choices of writing, or as "idiolects" or social-class dialect differences.

II. CONTROLLING GENERALIZATIONS

A. A regional dialect represents variations in pronunciation, vocabulary, and grammar which occur in different regions of the country.

B. There is no "standard" American English dialect. "Standard" spoken English is that regional dialect that is used by the majority of educated people in any given region.

C. Authors make use of regional dialects to lend authenticity to their stories and characterizations.

D. The mass media provide excellent opportunities to "observe" a number of different regional dialects.

III. SUGGESTED PROCEDURES

Generalization A: A regional dialect represents variations in pronunciation, vocabulary, and grammar which occur in different regions of the country.

1. What word do you use?
    - a. soda, soda pop, soft drink, tonic
    - b. living room, sitting room, parlor, front room, or ....
    - c. andirons, dogs, fire dogs, dog irons
    - d. mantel, mantel piece, mantel shelf, fire board
    - e. roller shades, curtains, blinds, window shades

f. clothes closet, closet, cupboard, clothes press
g. storeroom, lumber room, junk room, catch-all
h. porch, stoop, veranda
i. gutter (or roof) eaves trough, water trough
j. pail, bucket
k. frying pan, skillet, spider
l. faucet, spigot
m. paper bag, bag, sack, poke
n. lift, elevator

How much agreement is there among members of your class? Ask those students who seem to have a noticeably different usage to tell where their family came from. Try to determine if the differences are regional or if they result from some other factors.

> Assignment: In an original cartoon illustrate the type of confusion that could easily occur between two or more people who have different language backgrounds. Share your cartoon with the class.

2. Additional exercises, emphasizing some of the vocabulary choices that differ from one part of the country to another, are in Carlin, Discovering Language 2, (Heath) 37-38, Exercise 8, and in Postman, The Uses of Language, Chapter 16, p. 179-186.

3. Read the material on "American Speech Areas" in Discovering Language 2 (Heath).
   Then complete exercise 9 on page 39. Do you agree that "regional" dialects are often recognizable by different word choices people from certain regions habitually make?

4. Pronounce the following words:

greasy
Mary
merry
marry
dog
hungry

water
aunt
tomato
pecan
house
fire

oil
car
barn
out
father
food

last
lost
paw
empty
sorry
door

Help select two or three volunteers to prepare a tape recording of the following passage. Try to select students from different sections of the country, if this is possible.

> The very rundown character of the park or lot made Mary wonder about the house. She felt she would be sorry, but she pushed open the door and went in. She saw greasy wallpaper, a mangy dog with no collar licking his sore paw by the ashes and burned-out logs in the fireplace, a pile of dirty dishes and empty cans in the kitchen.
>
> I'm afraid Terry and Father were right, she thought. How can I marry Jim. But she went on. She was very hungry but she couldn't find any food in the whole house. There wasn't even a spoon that looked as if it had ever been washed even in cold water. For the first time in her life she wondered whether eight days might not

seem to last eight years. I'd give a pretty penny to be able to make a phone call she said to herself as she sat down to wait.

......

As you listen with your classmates to the tapings, pay particular attention to the pronunciation of the words in the original list above.

Next, listen to the commercially recorded versions of this passage on the record, Spoken English (record #2, side 2). Discuss these questions:

a. How are key words used to identify a regional dialect?
b. Which regional dialect on the record is most like those recorded in class?
c. What are some vocabulary differences in dialect?
d. How do linguists account for the difference in pronunciation of English in Colonial America?
e. Why don't we spell words as they are pronounced?
f. Do all people speak a dialect? Are all dialects equally "good"?

5. Practice writing a phonetic spelling of the way certain speakers pronounced any of the words listed in activity 4. Use the diacritical symbols from an available dictionary or, if you recall your phonetic or phenemic symbols from grade seven units in the signalling sound system of English, use these symbols. Why is it necessary for language investigators to agree on some system of recording written versions of regional pronunciations that is different from ordinary English spelling?

6. How would you answer these questions?

a. What time is it? (It's ten of two; It's ten till two; It's ten to two)
b. Where's Harry? (He's over to my house; He's at my house; He's over my house)
c. Are you well? (No, I'm sick (at, to, on) my stomach)

These are called "grammatical" differences in dialect, and these particular ones usually occur with regularity in certain regions of the country. Can you think of any other grammatical choices that seem to represent different regional choices rather than "social" or "educational" choices?

7. We all vary our dialect from time to time, though the regional flavor of our speech probably varies very little. Review what you learned in seventh grade about dialect variations in general by reading pages 13-16 of Carlin, Discovering Language, Book 2 (Heath). Do the exercises that follow each section.

Generalization B:	There is no "standard" American English dialect. "Standard" spoken English is that regional dialect that is used by the majority of educated people in any given region.

1. To determine some expressions that are "standard" for Baltimore,

engage in any of these activities (based on the list of "Baltimorese" in Peeps' Lexicon of Baltimorese.)

a. How do you pronounce these words?
b. In what other ways have you heard them pronounced?
c. Could you put these other pronunciations into phonetic spelling as Mr. Peeps does with Baltimorese?
d. Which words in Peeps' Lexicon do you pronounce in Baltimorese?
e. Why do some of you not speak in Baltimorese?
f. What other examples of Baltimorese can you add to the list?
g. What in our local speech strikes newcomers as unusual?
h. Which of your teachers speak dialects from other regions?
i. What are the characteristics of their speech?

2. Listen to a local television newscaster who was born and raised in this area. Compare his pronunciation of certain words in the news to the pronunciation of a newscaster on a national news program. Try to find out the geographical region from which the second reviewer came. Discuss your observations with those of your classmates in support or disagreement with this statement: "Educated people from different parts of the country do not always use the same 'standard' form of pronunciation."

3. Listen to a recording or a taped record of speeches made by politicians from different parts of the country. Assuming that most of these men are "educated" and successful citizens, what different "standard" dialects do they use? What differences in vocabulary, pronunciation, or grammar seem "standard" to some and not to others?

4. Listen to a recording of J. F. Kennedy's Inaugural Speech.

   a. List examples of vocabulary, pronunciation, and grammar which characterize President Kennedy's Boston dialect.
   b. How do you account for the fact that the differences occur mainly in one of these three aspects of language?
   c. Could you assume that Kennedy spoke the "standard" dialect of his region?

5. Listen to a recording of Andy Griffith's "What it was, it was football."

   a. Where is this dialect spoken? Do you suppose it is "standard"? Why or why not?
   b. What makes the monologue funny?
   c. Replay the record; follow the transcript as you listen. On the transcript mark the dialectal differences; use a "v" to mark vocabulary differences, a "p" for differences in pronunciation, and a "g" to show differences in grammar.

6. To explore the differences between "standard" British English and "standard" American English, play the record: "Concerning the American Language", Mark Twain read by Hiram Sherman.

   a. Does Mark Twain believe that American English is a different dialect or a different language? Why?
   b. Based on what you know about dialects, explain why you would agree or disagree with Mark Twain.

Generalization C: Authors make use of regional dialects to lend authenticity to their stories and characterization.

NOTE TO THE TEACHER: Much of the concrete evidence related to this concept is provided in specific activities that are included in the literature-based units of the course. See Activity H, "The Play's the Thing," page D-17; in the unit "The Story in the Poem," emphasize the dialectal nature of the folk-ballad and ask students to find examples of American regional dialect differences when poems appropriate for that purpose are being studied; Activity M, in "The Outsider" p. 13 provides some suggestions for noticing the language of cowboys; and Activity E, page 8 of that unit deals with dialect differences of national groups in this country -- which are not "regional" so much as "foreign." There will be numerous other occasions during the year to call attention to the writer's use of dialect -- as well as to his problems in "translating" it into some sort of phonetic spelling that is not too difficult to read and, at the same time, transmits the flavor of the speech of a particular region.

1. Read the poem, "Jesse James" by William Rose Benet, in Directions. List the various words or phrases that seem to you to be part of the Western dialect. Which words reflect a difference from your own dialect in grammar? in vocabulary? in pronunciation?

   Beside each dialect form, write the form of the word that is standard for this region. The list might be organized as follows:

WESTERN DIALECT FORM	STANDARD MARYLAND FORM	DIFFERENCE
hawse	horse	pronunciation

   What did the use of dialect tell you about the characters in the story?

   How did the use of dialect add to the total effect of the poem?

   How many words had to be changed to suggest the dialect?

2. Select, from a list of stories provided by your teacher, a story in which dialect is used. Share your findings related to the questions below with the class.

   a. What regional dialect is being used?
   b. What characteristics, in grammar, vocabulary, and pronunciation, of that regional dialect can you identify?
   c. What did the use of dialect tell you about the characters in the story?
   d. Why did the author use dialect?
   e. How did the author manage to spell the dialectal variations in such a way as to indicate a regional pronunciation?

3. List authors who, in your opinion, use dialect effectively. Discuss with the class.

a. What contributes to the effectivness of each author's use of dialect?

b. What historical, geographical, and cultural forces influenced the dialect used by each author?

Generalization D: The mass media provide excellent opportunities to "observe" a number of different regional dialects.

NOTE TO THE TEACHER: Most of the material to develop this concept should have been used in preceding activities of this unit. To place special emphasis on the excellence of the various media as sources for oral language variations, however, any of these activities might be suggested to the students who are interested:

1. "Monitor" at least ten different television series whose settings are laid in different parts of the country for five minutes each. Jot down words that are not generally used in our own region, "phonetic" spellings of a few words that are not typically pronounced in a similar way here in Maryland, and any grammatical differences that may be regional rather than indicative of a low educational or cultural level. Share your findings with the class; and try to arrive with the group at some generalizations about differences in dialect (on television, at least) in the various regions of our country. Differentiate between "educated" and "non-standard" uses if you can.

2. The radio is a particularly good medium for listening to spoken language differences because there are no visual distractions for the listener. Monitor five or six radio programs in a manner similar to that suggested in Activity 1. Share your conclusions with the class. Compare them to the conclusions you reached by observing dialectal differences on television series.

3. Select a character on television, radio, or in the movies who is associated with a particular region of the country. (Avoid cowboys, please!) What expressions and pronunciations does he use that represent regional dialect variations? What are the variants you yourself would use?

IV. RELATED DICTIONARY ACTIVITIES

A. Look up the pronunciation of the words listed in Activity 4, Generalization A, in a recent dictionary. What variations in regional pronunciations have you observed that depart from what the dictionary considers "standard"?

B. Look up in a collegiate or unabridged dictionary the various terms with which you are unfamiliar in the list that appears in Activity 1, under Generalization A. Does the dictionary classify any of these terms as regionalisms? What symbol does the dictionary use to indicate the terms that are specific to a region?

C. Look up some of the grammatical variations you have discovered during this unit. Do not use a standard dictionary, however, but go to the library and look the expressions up in a dictionary of usage. (Your librarian will assist you if you need help.) What information does this type of reference give you?

V. RELATED EXERCISES AND ACTIVITIES IN TEACHER REFERENCES AND STUDENT TEXTS

Carlin-Christ, Discovering Language Book 2 (D. C. Heath, 1968)
Chapter 4, pp. 37-49

Carlin-Christ, Discovering Language, Book 3 (D. C. Heath, 1969)
Chapter 1, pp. 13-17

Conlin et al., Our Language Today, 8 (American Book Co., 1966)
pp. 200-201 (dialect in literature)

Postman, Uses of Language (Holt, 1965)
Chapter 16, "Your Dialect is Showing"

This chapter should be used in its entirety if the book is available in your school.

GRADE EIGHT

STORIES OF GODS AND GODDESSES

SCOPE OF THE UNIT

Introductory Note to the Teacher

According to Northrop Frye, "any effective teaching of literature has to recapitulate its history and begin, in early childhood, with myths, folk tales and legends." This is a valid enough excuse for teaching myths, but an equally good reason is the delightfully imaginative quality of these stories which junior high students always find appealing.

The emphasis in this unit is on the Greek myths, but several parallels will be made with stories from other cultures. Students will see that myths are something that every culture createsto help it cope with the unanswerable questions of life. Because man wishes to account for his existence, the myths are usually built around the life cycle -- birth, life, and death. Certain basic myths, such as the creation stories, are found in nearly all cultures.

Science may have answered some of the questions about human experiences but for many human predicaments man can still find no empirical explanations. Contrary to popular assumption, myths should not be thought of as necessarily untrue. Though not objectively true, they express fundamental feelings about reality. They often get at a truth that cannot be expressed in any other way. Northrop Frye has called a myth a "mode of literature in which men are represented as superior to other men and also superior to their environment. These men are gods or demi-gods and therefore myth becomes a sort of religion."

Because the Greek myths are good stories and because they deal with universal questions, themes from these stories have been used in the literature of every period, conditioned by the place, time, and artistic powers of the narrator.

The teacher should be aware that the stories of the heroes, Theseus, Jason, Heracles, Perseus, Odysseus, Achilles, and all references to the Trojan War will be taught in the ninth grade. Therefore, none of these stories should be used in the eighth grade.

Unit Objectives

A. Concepts and Generalizations: To asist the students to see that

1. Myths are stories of the acts of gods and goddesses that offer imaginative explanations of the inexplicable

   (a) about natural phenomena

   (b) about basic human experiences (birth, death, hope, suffering, fear, etc.)

2. Myths, which are the collective expressions of a group of people, help us understand the values of the culture that produced them.

3. Myths are stories which usually occur in timeless generalized settings.

4. The ancient myths express universal themes which writers of all ages have used.

5. There are many different versions of the same myth because myths deal with typical experiences and phenomena.

6. The classical myths have been preserved in art, music, decorative design, language, and literature.

B. Attitudes and Values: To appreciate the imaginative quality, action and adventure, simplicity and uniqueness, and universal themes of myths.

C. Skills: To provide opportunities for the students to develop and practice the following skills:

1. To recognize the characteristics of a myth

2. To interpret some frequent references to mythology found in art, music, language, and literature

3. To make a comparison of various versions of the same myth and find the common elements and the variations.

4. To discern the cultural values of a society as reflected in myths.

Recommended Time Allotment - Six weeks - Eight weeks (50% literature, 30% composition, 20% language)

ACTIVITIES

Long-Range Reading and Projects

A. Assign students to prepare reports on creation stories, flood stories, and stories about the seasons from other cultures to present to the class at the appropriate time in the unit. (See Developmental Activities Part I: A, I, J: Part II: A)

B. Have the students find modern-day examples of Promethean characters -- people who sacrifice themselves for the good of others. (For example: Peace Corps workers, missionaries, Vista workers, scientists, doctors, and everyday people.) The students should be prepared to present the accomplishments of these people in a small group discussion, and to explain why each person could be considered a modern Prometheus.

C. A number of the nature myths not only try to explain how certain objects came into existence but also reveal what human characteristics the Greeks approved of or disapproved of. To help students learn how to find these inferences in their reading as well as to understand better the characteristics of a myth, require that all students read five of the following myths and complete the suggested chart.

Myths to choose from:

"The First Grasshopper" in Cox, The Magic and the Sword, p. 42

"The Peacock's Tail" in Cox, The Magic and the Sword, p. 69

"Eros, Mischief-maker" in Evslin et al. The Greek Gods, p. 40

"The Horse and the Tree" in Cox, The Magic and the Sword, p. 30

"Poseidon" in Evslin, The Greek Gods. p. 15

"The Coming of Pan" in Cox, The Magic and the Sword, p. 26

"Aphrodite" in Cox, The Magic and the Sword, p. 33

"Phaeton" in Evslin, The Greek Gods, p. 65

Suggested form to use for reporting on myths read:

Title of Myth______________________________

Physical Phenomena Explained____________________

Role of the Gods____________________________

Original Form______________ Transformation______________

Relationship Between Original Form and New Creation__________

Behavior or Act Rewarded or Punished________________

Characteristic Approved or Disapproved by the Greeks__________

D. Write an original myth explaining some natural phenomenon; use as a model an actual Greek myth. Select appropriate Greek gods and goddesses and keep in mind that the punishments inflicted on the people in these stories should reflect present-day values. Choose from topics of this nature:

Why it rains on week-ends
Why oysters produce pearls
Why the tides ebb and flow
Why the Chesapeake is brown
Why the soil is sandy on the Eastern Shore
Why sea nettles appear in the Bay in July and August
Why the dandelion turns gray
Why the sandpiper runs out and back with the waves

Have students check in the library for any scientific explanation for the phenomenon discussed in their myth.

E. Have some students make a pictorial record (either by their own photographs or with pictures appearing in the daily papers) of statues of Greek gods and goddesses in Baltimore or Washington. These might be used for a bulletin board display.

Initiatory Activities

Man is continually asking questions about himself and his universe. To point this out to the students, conduct a general discussion based on the following questions:

1. What are some of the unknowns in the world today about which man is asking questions? (As students suggest ideas, list them on the chalkboard)

    a. What are flying saucers?

    b. What is time? Why were we born at this particular time and not 100 years ago?

    c. Why did an earthquake strike a particular town in Turkey and not some other place?

    d. Why do people persist in doing wrong when they know better?

    e. What causes cancer? How can leukemia be cured?

2. After the class has made several suggestions, the following questions may be used to divide the list into two categories:

    a. Which of these questions is man likely to find an answer for?

    b. Which of these questions seems unlikely to be answered?

3. Have students make a collection of 5 to 10 references to Greek gods in the classified pages of the telephone directory or in current periodicals. An explanation should be given for each one to show why the name is appropriate or not. The teacher might prepare a list of the gods and give several sources where students can look to find other references.

Developmental Activities

The stories in this unit will be grouped in two main categories: those having to do with natural phenomena and those having to do with life experiences (hope, fear, death, love, etc.). There may be some overlapping in cases where a myth explains a natural phenomena and also discusses a universal human problem.

Myths Explaining Natural Phenomena: Creation Stories

A. Some of the questions man asked in the past and is still asking today are, "How did the universe come into being?" "How did life originate?" To answer these questions nearly every culture has produced creation stories.

To show how various cultures have attempted to answer these questions, prepare a tape on which several accounts of the creation of the world are presented. (Use this exercise to develop and reenforce oral reading skills.)

Greek: The Magic and the Sword, pp. 9-15
Hebrew: Genesis 1:1-28, 2:1-2
Norse: The Legends of the North, p. 1
or World Book Encyclopedia

As they listen to the creation stories, the students should try to answer the following questions:

1. What was present in the universe in the beginning?
2. What were the divisions of the universe? (heaven and earth)
3. How were the gods created?
4. What creatures appeared first? Next?
5. Who gained control of the universe? How?
6. What are the explanations for the geographical features (rivers, etc.)?
7. What explanations are given for night and day?

B. Assign two students to make reports on the Zuni Indian and the Hindu creation stories to show that other cultures have also attempted to answer this question. The narrators should take care to tell them to the class clearly, so that their listeners may look for the answers to the above questions. Discuss differences and similarities with Greek myths.

C. To see how science attempts to answer the question of creation, show the filmstrip "The Earth Is Born." Emphasize that when it comes to the ultimate question, "How did the universe originate?" science has no answer as yet.

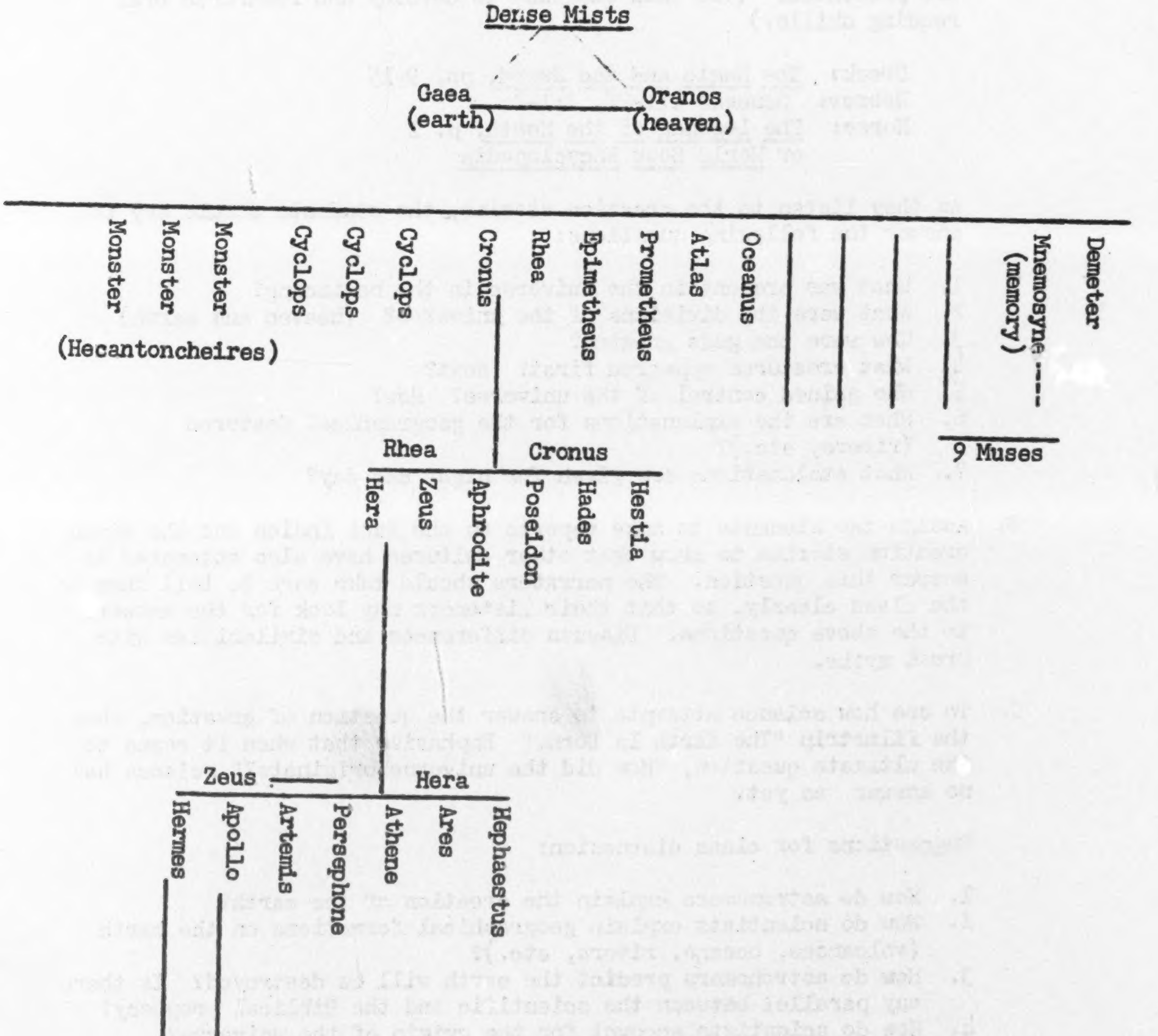
Suggestions for class discussion:

1. How do astronomers explain the creation of the earth?
2. How do scientists explain geographical formations on the earth (volcanoes, oceans, rivers, etc.)?
3. How do astronomers predict the earth will be destroyed? Is there any parallel between the scientific and the Biblical prophecy?
4. How do scientists account for the origin of the universe?

D. Part of the Greek creation story is involved with stories of how their gods and goddesses came into existence. These gods who came into existence some time after the sky and the earth were part of a large and complex family relationship. To understand the genealogy of the gods, which is basic to an understanding of much of Greek literature, have the class read pp. 9-19 of The Magic and the Sword and complete a genealogy chart similar to the one on the following page. Such a chart might be used for a bulletin board and completed later. As the unit progresses, add the Roman names of the gods, in parentheses.

If students have trouble understanding the concept of a genealogy chart, have them make up a genealogy of their own family and trace it as far back as they can.

GENEALOGY OF GREEK GODS


Dense Mists
Gaea (earth)
Oranos (heaven)
Demeter
Mnemosyne (memory)
Oceanus
Atlas
Prometheus
Epimetheus
Rhea
Cronus
Cyclops
Cyclops
Cyclops
Monster
Monster
Monster
(Hecantoncheires)
9 Muses
Rhea
Cronus
Hestia
Hades
Poseidon
Aphrodite
Zeus
Hera
Zeus
Hera
Hephaestus
Ares
Athene
Persephone
Artemis
Apollo
Hermes
Amphissus
Aristeus
Asclepius
Corybantes

E. To learn of the Greek version of the creation of man, have a student read from pages 17 and 20 of The Magic and the Sword for the account of the creation of woman. (Have students read only the pertinent information at this time. A discussion of the origin of evil will be taken up later.)

The following questions may be used as a guide for class discussion:

1. Who created man? Out of what materials?
2. What does the statement that man was "shaped like the gods" standing "upright with head high" reveal about the Greek's feeling that man was important? How might this help account for the many contributions of the Greeks in the field of science, art, and literature? Why did the Hebrews object to portraying God in any image? Some cultures had animal gods (Babylonians and Egyptians). What does the man-like image of the gods tell you about the religious development of the Greeks?
3. How was woman created? Why was she created? Out of what materials? What was the maiden's name?

F. To see that other cultures also tried to account for the creation of man and woman, read the account of the creation of man and woman as found in Genesis: 1: 26-27, 2: 7-8, 2: 21-23.

Key Question: What similarities to the Greek story can be found in the Hebrew account of the creation of man? How was the role of woman pictured as quite different from that of the Greeks?

G. The theme of the creation is one that has been used often in literature. To see how the Biblical creation story has been interpreted by the Negro culture, read to the class the poem "The Creation" by James Weldon Johnson from Values in Literature (or play the recording.)

Listen for the simple but pictorial way in which the following are presented:

1. How God created the universe
2. How God created the things in nature
3. How God created man.

Discuss why the Negro preacher interpreted the Creation story in this manner. Use this poem to practice choral reading skills.

The Old Testament story of creation is also interpreted by Marc Connelly in his play, "Green Pastures," available from the library. Read aloud the parts of this play which concern the creation of the world and the creation of Adam and Eve.

Key Question: How does Marc Connelly make this account different from the Biblical story or the poem by James Weldon Johnson?

H. As a synthesizing activity for the creation stories, have the class work together to write a creation myth for the Eskimos, one of the few cultures who do not have a creation story. Keep in mind the geography and climate of the Eskimos and the fact that their gods usually took the form of animals.

Other Natural Phenomena: Seasons, Floods, Fire

I. Another natural phenomenon which the Greeks and other cultures have tried to explain with their stories is the change in seasons. Have students compare the Greek account of the change of seasons with that of the Norse people. Before the class reads these stories, conduct a discussion on how science accounts for the change.

The Greek account of the change of seasons may be found in the story of "Persephone" from The Magic and the Sword. For the Norse account, have a student look up the story of Baldur in the World Book Encyclopedia or other sources and retell the story to the class.

Key Question: How did the Greeks and the Norse explain the change in seasons?

J. Great catastrophes have been striking the earth ever since the time of recorded history and they pose the same question for us today as they did in the past: Why did this catastrophe happen to these particular people? Floods were apparently a catastrophe that many civilizations experienced because flood stories occur in the literature of Europe, Asia, and even America.

Before students read the flood stories, conduct a discussion of some of the great catastrophes they have read or heard about -- earthquakes, floods, landslides, tidal waves. Why would myths evolve to explain these catastrophes?

Have selected students read to the class some of the following flood stories. (Students should practice reading slowly and clearly before they read to the class.)

Greek: Deucalion in Sabin, Classical Myths That Live Today
Hebrew: Noah in Genesis 6:5-22, 7:11-24, 8:6-19, 9:8-17
Other flood stories from the Hindu, Chinese, Seneca, Babylonians, Navahos may be found in The Tree of Life by Smith.

The following questions may be used for taking notes on the flood stories and for general class discussion:

1. From what culture does this flood story come?
2. Why was the flood sent?
3. What caused the flood? (rain, tidal waves, etc.)
4. How long did it last?
5. How did man escape from the flood?
6. What was man able to save from the flood?
7. How was man able to ascertain that the water was receding?
8. What happened when the flood was over?
9. How was life re-established or re-created?

The teacher may point out whether there is any archeological evidence of wide-spread floods in these areas. How might the myths help archeologists locate flood areas?

K. To see how the flood story has been used in modern literature, the class may read portions of "Green Pastures", the play by Marc Connelly which is told in Negro dialect, or the play "Noah" by the French author Andre Obey, who uses the flood story to discuss the relationship of a man and his family. Students could do a platform reading of portions of these plays available from the library.

Compare these plays with the story in the Bible in the following ways:

Character of Noah
Reason for the flood
How Noah's family reacted
What happened when the flood ended

(See also Language Activity A.)

L. The natural phenomenon of fire had tremendous consequences for man, as the Greeks realized. Read the two versions of the Prometheus story, found in Evslin et al., The Greek Gods, p. 57, and in Cox, The Magic and the Sword, p. 17.

Key Question: Why did the gods object to man's having fire?

For further discussion:

1. What happened to Prometheus when he disobeyed Zeus?
2. What was man's life like before he had fire?
3. How did the gift of fire change man's life?
4. What penalty did man pay for receiving this gift?

M. Zeus makes this prediction in the story of Prometheus: "Let them (man) destroy themselves with their new skills." Write a composition to show how the gift of fire in the Prometheus myth is comparable to a modern-day "gift" such as automobiles, computers, detergents, disposable containers, electricity, drugs, atomic power, etc. Include in the composition (a) how man benefits from this discovery or invention (b) how man destroys himself.

Optional Activities in connection with Natural Phenomena:

1. Read the myth "The Sleeping Lady and the Smoking Mountain," a Mexican myth about the volcano Popocatepetl. This myth can be found in Our Wonderful World, Vol. 11, p. 299.

   Key Question: How does the Mexican explanation of the origin of volcanoes differ from the Greek explanation?

   Have a student report on the scientific explanation of volcanoes.

2. Play the Bill Cosby recording of Noah for comparison with the "Green Pastures" version of Noah.

Myths Explaining Human Experiences

A. Sickness, suffering, and all the evils of the world pose another problem for which men have been trying to find answers. Although modern medicine may have found the cause and cure of many formerly fatal illnesses, no one has satisfactorily answered the question as to why or how certain people must suffer or why wars and killing still exist. The Greeks used the imaginative story of Pandora to explain the origin of evil in the world. Read the story of Pandora in "Trouble Comes to Earth," p. 20, The Magic and the Sword.

Key Question: Why was man being punished?

To see that many versions of the same myth have been handed down from one generation to another, have the class listen to the Pandora story from several different versions. Have students prepare to tell or read two other versions from one of the following sources:

Olivia E. Coolidge, Greek Myths
Edith Hamilton, Mythology
Sally Benson, Gods and Heroes
Evslin, Evslin, and Hoopes, The Greek Gods
Frances E. Sabin, Classical Myths That Live Today

Have the students take notes in preparation for a discussion of the following:

1. Why was Zeus angry?
2. Why was man being punished?
3. Who decided that woman should be created? Why was she created? What materials were used?
4. What was the maiden's name? Who gave her gifts? What were some of the gifts?
5. How did the gods feel about Pandora?
6. How was she taken to earth? To whom was she presented?
7. Describe the container she was given. Who gave it to her?
8. What were the instructions she was given? When do we find out what was in the container? Where did Pandora keep the container?
9. What were the events leading up to the opening of the container? Why did Pandora open it?
10. What were the contents that escaped? What form did they take? What was left in the box?

Make a list of those elements common to all three Pandora stories. Could any of the common elements be omitted without changing the meaning of the story? What elements vary from story to story? How do you account for the fact that there are differences in each version of the same myth? (Not written down at first, translation, very old, etc.)

B. Have student rewrite the Pandora myth, keeping the common elements found in the three versions read in class, but creating new variables which will reflect present-day culture and will interest the audience, either a teenage group or a first grade class.

C. To indicate how the Hebrew culture accounts for the presence of evil in the world, read Genesis 2:17 and 3:1-24 or play the Charles Laughton recording "Readings from the Bible."

Key Question: In what way is the Hebrew account of the origin of evil similar to the Greek account?

For further discussion:

1. What tree were Adam and Eve not to touch?
2. How were they persuaded to eat of the fruit of this tree?
3. Why was Adam guilty too?
4. How were they both punished? How was the serpent punished?
5. Can science account for evil in the world? Can it account for the fact that men kill each other?

D. To help students to see how Richard Armour uses the story of Eve and the serpent, read to the class, It all started with Eve, Chapter 1.

Key question: How does the serpent persuade Eve to eat the apple?

E. Several of the Greek myths deal with the punishment of individuals for committing certain wrongs. Read the following myths (available in The Magic and the Sword) to see what the Greeks considered virtues and what they considered sins.

"Echo and Narcissus
"The First Spider"
"King Midas' Ears"

Key Question: How does the punishment fit the crime in the above myths?

To help the students understand what might be considered virtues and/or sins in ancient Greek society, have the students complete a chart similar to this:

Myth	Characteristic Admired Or Rewarded	Characteristic Punished
Echo	Beauty	Telling tales on gods
Narcissus	Beauty	Vanity
Arachne	Skill in weaving	Pride
King Midas	Musical ability	Defiance of a god

Have the students discuss how a similar chart might be filled out for our present-day society.

F. Echo, Narcissus, and Arachne are punished by the gods with a punishment that fits the crime, similar to the old idea of "an eye for an eye and a tooth for a tooth." Have the students write a short myth similar to these, in which they devise a suitable punishment for a modern wrong-doer, such as:

Someone who cheated on a math test
Someone who ate all the cookies at a school party
Someone who pushed another student down the steps
Someone who wrote on a school desk
Someone who broke a school window

G. To illustrate how a modern writer uses the punishment theme in a short story, have the class read "The Wheelbarrow Boy" by Richard Parker, from Who Am I?

Key Question: How does Teddy's punishment "backfire"?

Myths Explaining Human Experience: Love

H. Love is another universal human experience with which several of the Greek myths are concerned. Have the students read the following myths and discuss the idea about love that is revealed in these stories. A way of introducing this topic might be to ask the class to give some present-day song titles that have to do with the idea of love and tell what they suggest about love.

Myths about love:

"Eros, the Mischief-maker" in The Magic and the Sword, p. 85
"Narcissus" in The Magic and the Sword, p. 54
"Pyramus and Thisbe" in The Magic and The Sword, p.50
"Pygmalion and Galatea" in The Magic and the Sword, p. 88
"Eros and Psyche" in Evslin, The Greek Gods, p. 85
"The First Kingfisher" in The Magic and the Sword, p. 65

To illustrate that these same love themes are still used in stories today, have the students do the following assignment:

Find examples of the use of these love themes in books you have read, current T.V. programs, movies or comic strips. List on a file card:

1. The characters involved in the portrayal of the theme

2. The myth on which the story could have been based

3. One or two sentences telling how the modern story uses one of the love themes from mythology

I. The myths about love have been used by many authors at different times. To see how various authors have used the following myths, compare:

"Eros and Psyche" with the fairy tale "East of the Sun and West of the Moon" or with Shakespeare's Midsummer Night's Dream Act III, Scene 2 (last part)

"Pyramus and Thisbe" with Midsummer Nights Dream, Act V, Scene I (last part), Romeo and Juliet, or Bernstein's West Side Story.

Myths Explaining Human Experience - Death

J. Another puzzling human experience is that of death. What happens after one has died? The Greeks believed that everyone went to Hades after death where his "shade" or spirit fluttered about. Hades was not a place of punishment, although certain individuals who had committed crimes against the gods were punished. Since these myths did not all come from the same period of time, there are differences in the description of the underworld.

To formulate a visual image of the Greek idea of the underworld, have the students read the following stories which describe the domain of Hades:

"Hades" in Evslin et. al, The Greek Gods, p. 19
"Demeter" in Evslin et. al, The Greek Gods, p. 22
"Orpheus" in Evslin et. al, The Greek Gods, p. 77
"Why the Seasons Change" in The Magic and the Sword, p. 23
"Orpheus and His Lyre" in The Magic and the Sword, p. 42
"The First Kingfisher" in The Magic and the Sword, p. 65

Key Question: What did the early Greeks think happened to a person after he died?

Take notes on the following questions for later discussion:

1. What god held dominion over the underworld?
2. Where was the underworld located?
3. What were the divisions of the underworld? Who was sent to each division? What happened to him there?
4. How did the dead get to the underworld? What were the dead called in the underworld? (shades, spirits)
5. Are there any conflicting ideas expressed in the two versions read in class?
6. What evidence of punishment is found in these stories? Why were these specific people punished? (Note: The individuals who were punished had committed some offence against a certain god. There was no punishment for crimes against other men, such as stealing, lying, or killing.)
7. Was anyone able to enter the underworld and leave again?

Have students make an illustration, a mural, a map, or a diorama of the Greek underworld.

K. Have students retell the Hebrew story of Lot and his wife (Genesis 19:1-26) and the story of Orpheus and his wife. Compare.

L. Read to the class "Golden Slippers", the Negro spiritual to show a version of life after death. Have the class compare it with the Greek version of the underworld.

M. The motif of the number 3 is found in many myths. Have a student report the story behind the magic 3 from William Fielding, Strange and Magical Practices. Lead a general discussion: What evidence is there of the use of the number 3 in myths?

Synthesizing Activities

A. To show that the nature myths portray universal aspects of human nature, have the students choose one of the following situations and write a dialogue of two modern people in a similar situation:

1. "The First Grasshopper" - doing something rash and regretting the act later.
2. "The Peacock's Tail" - seeking revenge for an injustice
3. "Eros - Mischief-maker" - achieving a worthy goal
4. "The Horse and the Tree" - winning a contest and receiving a prize
5. "Phaeton" - disobeying orders and reaping the consequences

(Example: A modern dialogue might be written about #5 in which a boy begs to borrow the family car and then wrecks it in an accident.)

B. Discuss why each of the following places could be called a twentieth Century Mt. Olympus:

UN Headquarters
Pentagon
General Motors Offices
Capitol Hill
Wall Street
CBS Headquarters

C. Have the students compose a creation myth for the Eskimos. (See Act. H of Developmental Activities.)

D. Ask the class to imagine they are writing a modern-day novel in which they want to portray the members of the faculty in the school as the various Greek Gods.

Who would you make the following and why?

the principal
the shop teacher
the music teacher
the librarian
the home economics teacher
students who take attendance reports around the school
the girls' physical education teacher

E. In the story of Pandora, curiosity brought trouble to the earth. Have a class or group discussion in which students examine (a) how curiosity is an asset leading to invention and discovery and (b) how curiosity can lead to trouble.

F. Present long-range reports on a modern Prometheus.

G. Discuss long-range reports on characteristics common to most nature myths.

H. To arrive at an extended definition of a myth, have the students recall the nature myths they have read and try to answer the following:

1. When and where did these stories take place? (Myths do not give a time and place.)

2. Who was the author? (No one author -- a group of people.)

3. Who were the gods involved in this story? What did they do? (Gods are involved in myths.)

4. How does the myth try to account for something in nature or human nature that was not explainable at the time? Can it be explained today? If so, how we account for it?

RELATED COMPOSITION ACTIVITIES

Most of the composition activities are imbedded in the developmental activities.

A. Rewrite the story of Pandora, keeping the common elements found in most of the stories. (See Activity B - Developmental Activity - Human experiences.)

B. Write a narrative in which students devise a suitable punishment for individuals who have committed misdemeanors in the school. (See Activity H - Developmental Activity - Human Experiences.)

C. Have the students write expository compositions in which they show how the gift of fire and the use of it in the Prometheus myth is comparable to a modern-day "gift," such as the automobile, computer. (See Activity P - Developmental Activities - Natural Phenomenon.)

D. Have the class work together in groups to write a creation myth for the Eskimos, who do not have such a myth. (See Activity A in Synthesizing Activities.)

E. Have students write a dialogue involving two modern people in the same situation as those in one of the myths. (See Activity G of Synthesizing Activities.)

F. Have the students write an original myth explaining some natural phenomenon as it would be done in a Greek myth. (See Activity D of Long-range Activities.)

SUGGESTED RELATIONS TO THE LANGUAGE PROGRAM

A. Have the students compare the two Biblical passages about the flood with excerpts from The Green Pastures.

Genosis 7:1-2 King James Version

"And the Lord said unto Noah, Come thou and all thy house into the Ark; for thee have I seen righteous before me in this generation."

"Of every clean beast thou shalt take to thee by sevens, the male and his female: and of beasts that are not clean by two, the male and his female."

Genesis 7:1-2 Revised Standard Version

"Then the Lord said to Noah, "Go into the ark, you and all your household, for I have seen that you are righteous before me in this generation. Take with you seven pairs of all clean animals, the male and his mate, and a pair of the animals that are not clean, the male and his mate.'"

The Green Pastures

God: "I ain't gonter destroy you, Noah. You and yo' fam'ly, yo' sheep and cattle, an' all der udder things dat ain't human, I'm gonter preserve. But de rest is gotta go...I want you to take two of every kind of animal and bird dat's in de country."

Genesis 8:11 King James Version:

"And the dove came in to him in the evening; and, lo, in her mouth was an olive leaf pluckt off: so Noah knew that the waters were abated from off the earth."

Genesis 8:11 Revised Standard Version

"...and the dove came back to him in the evening, and lo, in her mouth a freshly plucked olive leaf; so Noah knew that the waters had subsided from the earth."

The Green Pastures p. 89

"Noah: 'n' yer's de little dove wid greenery in its mouth! Take 'er down, Jape, so she kin tell de animals."

Use the following questions as a guide for a comparison of the three passages about the flood.

1. Which of the three versions is the most formal? The least formal?

2. How does the use of dialect in The Green Pastures change the tone from that of the King James Version? (less lofty)

3. Why is the use of dialect appropriate for the play The Green Pastures?

4. Examine the first sentence in the passage from Genesis 8:11 and analyze how the language has been changed by listing the nouns and verbs. What nouns have been changed? (only "greenery" in *The Green Pastures*) How does changing this noun change the tone of the passage? (more informal and less lofty)

5. How have the verbs been changed? ("came in", "came back", "'s")

6. How is the placement of modifiers in the Revised Standard Version different from that of the King James Version? ("olive leaf pluckt off" changed to "freshly plucked olive leaf")

7. Are there any modifiers for "greenery"?

8. Which parts of speech show the most change in *The Green Pastures*? (structure or function words)

9. Examine the passage Genesis 7: 1-2 in the same way as above, but also look at the pronouns. How are they different in each version?

10. Which of the two Biblical versions reads more smoothly and rhythmically?

B. To show the use of words in our language derived from mythology, have the students define and explain the derivation of the underlined words used in the following sentences:

1. The *plutocrat* used his huge fortune to bolster his campaign.
2. The Van Cliburn concert was held in the *Orpheum*.
3. We were *tantalized* by the odor of the steaks sizzling on the grill.
4. His rapid accumulation of wealth is a result of his *midas* touch.
5. Our automobile headlights caused the *phosphorescent* traffic sign to glow.
6. The *echo* repeated our words exactly.
7. Wheat and corn are popular *cereals*.
8. We are studying the *arachnids* in biology class
9. The drunken driver met his *nemesis* in the auto wreck.
10. Father hitched the horse to our *phaeton*.

After the discussion have the class write original sentences using any of the above words.

(Note to teacher: Some English words are derived from the Latin names for the gods and goddesses; therefore, the students should become acquainted with both forms.)

C. To use the knowledge of certain myths discussed in class, have the students explain why they think:

1. The Parisians named one of their most beautiful boulevards Champs Elysees.
2. Plutonian rocks are those formed by heat.
3. A danaide is a wheel for lifting water for irrigation purposes.
4. A rhadamanthine judgment is a final and solemn decision.
5. A certain mountain in Alaska which resembles a crouching figure of an enormous beast is called Cerberus Mountain.
6. The dog days are from July 5 to August 11 when Sirius (a star) shines with the sun.
7. A rare metal which has non-absorbent quality was named Tantalum.
8. Lovers send roses.
9. To vulcanize means to treat rubber with sulphur at high temperatures.
10. A planet which appears red through a telescope is called Mars.

EVALUATION

A. The following are new products or services that are about to be put on the market. Each product needs a trademark containing the name or picture of one of the gods to symbolize the outstanding characteristic of the product. Which god would be best suited for each product?

1. Cream that removes wrinkles
2. Fabric that looks like tapestry
3. Tennis shoes with a special sole
4. Messenger service
5. Scuba-diving suit
6. Lotion to prevent sunburn
7. Wrought iron railing for porches
8. Wrist watch
9. Encyclopedia
10. Black motor cycle jackets

B. Each of the following people has received an award in the form of a medal on which there is an image of a god or goddess symbolizing his accomplishments. Which god would be on the medal for each of these people?

1. General Douglas MacArthur
2. John Glenn
3. Dr. Sabin
4. Charles Dickens
5. Miss Universe
6. John Paul Jones
7. Albert Einstein
8. Leonard Bernstein
9. Van Cliburn
10. Marilyn Monroe

C. Read the following myth and be able to answer these questions: (See attached myth.)

1. Give two examples of the use of the number three in the myth.
2. What two qualities did the Norse people consider virtues?
3. What four qualities did the Norse people disapprove of?
4. To which of the Greek gods are these Norse gods similar?

   Thor Odin Loki

5. Find two explanations given for natural phenomena.
6. What evidence is there that these people were not a peaceful social group?
7. How can you tell that this is a myth of the northern lands?

Myth: Loki and the Gifts

When the sky grew black and thunder growled and the lightning flashed, the people of the North knew the great god Thor was driving across the heavens in his chariot.

Now Thor had a very beautiful wife whose name was Sif. Her golden hair fell in wonderful gleaming waves from the top of her head all the way to the ground, so that she seemed to be covered by a golden veil. Thor was very proud of his golden-haired wife.

One day, while Sif lay sleeping under the trees where Iduna's apples grew, Loki, first father of falsehoods, cut off her hair. Loki loved to make trouble wherever he went and he enjoyed the excitement he caused.

Usually Loki's handsome appearance and friendly manner kept suspicion from him. But Thor was not to be tricked.

When the weeping Sif cried, "My hair has been cut off! My beauty is gone! I'll be ugly the rest of my life!" Thor's anger shook the earth.

The crafty Loki sought safety in the long winding tunnels which led to the home of the dwarfs who dwelt deep in the mountains. Dead leaves rustled under his feet. The air smelled of wet earth. He had to bend his shoulders to keep from hitting his head on the rough ceiling. At last he came in to a brightly lit cave where he saw a dwarf called Dvalin in the center beside a stone hearth and anvil.

"Ah, Loki, what mischief are you up to now?"

"I'm in trouble."

"Again?"

When Dvalin heard the fickle Loki's story, he agreed to help him.

Dvalin scurried about gathering three handfuls of crushed buttercups, three cups of dew, a lump of rich gold, and a pinch of magic powder. Soon he fashioned the finest gold threads into an armful of shimmering hair. From behind a pile of jewels, he drew a spear which would never miss its aim. The third gift Dvalin presented to Loki was a tiny boat, It could be stretched to such a size that it would hold all the gods of Asgard and their horses or it could be folded up and put in a pocket.

On his way to appease Thor, Loki met another dwarf, Brock. Loki was feeling pleased with himself and proud of his success. He knew that the great spear would please the All-father Odin and make him strong in battle, that the magic ship would carry the warrior gods swiftly through the seas, and that the wondrous golden hair could appease Thor.

"See what I have," cried Loki. "I'll wager my head that your brother Sindri can't make three gifts as precious as these."

"I'll take that wager."

Soon Sindri, the blacksmith dwarf and Brock were hard at work. Loki quickly changed himself into a horse-fly so that he might hinder the dwarfs' progress. He flew after them into the deep caverns where they toiled.

While Brock worked the bellows to keep the coals at a white heat and Sindri fashioned his gifts from secret words and hidden power of magic, Loki bit as no ordinary horse-fly could ever do.

In spite of the terrible bites which caused Brock's hands and neck to swell and turn purple and his eyes to ache with pain, the dwarfs worked together to fashion three fabulous gifts.

A huge bear with golden bristles for the god of sunshine to drive across the sky. Sunshine would flash from its bristles and light the world.

A magic ring which each night would drop eight rings like itself. It meant there would always be people in the world.

A hammer called Mjollnir for Thor. It could strike a brutal blow, fly through the air, hit its mark and return to Thor's hand. It could also be made small enough to fit his pocket.

The gods held a council. It was decided that Brock's gifts were the best. Thor's hammer was the most valuable of all. It was just the weapon the gods used in their wars against the Frost-giants.

Brock was ready to collect his wager, but the crafty Loki cried: "My head, yes! But not one inch of my neck." Clever Loki! Brock stormed with anger, but the gods agreed.

"Then, since your head is mine," cried Brock," I shall get Sindri's awl and sew up your lips so your evil words can no longer make trouble in this world."

Loki had so often told lies just to stir up excitement, so often talked his way out of fair punishment, so often used smooth words to win friends whom he then fooled, the gods were not sorry to see the quick tongue stilled.

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Films and Filmstrips

Part I: The Earth Is Born

Filmstrip: The World We Live In. Color. Life Filmstrips. Time and Life Building, Rockefeller Center, New York, N. Y. 10020

Recordings

All Around America, America Listens to Literature. 12" 33-1/3 rpm. Scott, Foresman and Company K8OP-1711

Famous Poems that Tell Great Stories. 12" 33-1/3 rpm. Decca DL 9040

Many Voices, Adventures in Reading. 12" 33-1/3 rpm. Harcourt Brace and Company, Inc. New York

Readings from the Bible. Charles Laughton, narrator. 12" 33-1/3 rpm. Decca D. 8031

Grade Eight

Unit Stories of Gods and Goddesses

Adaptations For Less Able Students

General Approach to All Regular Units

1. Reduce the number and the complexity of objectives so that student attention is concentrated on one or two major ideas.

2. Devise procedures to be used in place of independent student reading that will provide the desired literature experiences. Consider the following procedures:

   a. The teacher reads a story aloud.
   b. The teacher summarizes difficult sections.
   c. The teacher records a story.
   d. Records, filmstrips, pictures, and films are used.

3. De-emphasize almost to the point of elimination all long-range or extensive homework assignments that students are expected to complete at home or without the teacher's help.

Activities	Consider these major adjustments: 1. Read aloud to the class. 2. Help the class, one step at a time. 3. Eliminate the most difficult parts.	Consider these minor adjustments: 1. Use fewer and easier questions 2. Assign this to the entire class. 3. Provide extra help.	Use these activities as they are written.
Long-Range	C	D	
Initiatory		3	1a, 1b, 1c, 1d, 1e, 2
Developmental	I	A, C. G, H, E	

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ENGLISH GRAMMAR FOR SECONDARY SCHOOLS

GRADE EIGHT

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I. INTRODUCTORY NOTES TO THE TEACHER

Major emphasis in language study should continue to be placed on the general communications concepts that precede these activities and make up the other two-thirds of the program. Instruction in formal grammar should complement rather than replace instruction in general language concepts.

Teachers are urged to use short (approximately ten minutes) sessions at the beginning or ending of several periods per week along with half period lessons every six or seven days, as a way of getting the best results in the relatively small portion (approximately 10%) of the total program time reserved for formal language study.

The criteria by which various parts of these activities are used or not used should depend largely upon class interest and ability in formal language study as determined by the teacher and department chairman. The proper application of this approach should ensure the following conditions:

a. Less able students will get little or no instructions in written formal grammar unless high levels of interest and success can be maintained.

b. Average and above average classes that are able to handle all materials offered for their grade level will still get only selected sections because the limited time available precludes the possibility of using every activity. Therefore, activities should be selected that appear to have the greatest potential for supporting and complementing the kinds of composition, literature, and general language activities the teacher expects to use with the class.

c. Programs for the one or two superior language classes at each grade level can include most if not all of the activities as long as the time devoted to formal grammar is not allowed to encroach upon the time needed for the high priority elements of the total program. Many of the teachers of these classes, their class time already reduced to five periods per week, will have even less than the ten percent of a seven period week that is available to other teachers of other grade levels.

Student mastery of the content included in the majority of activities at each grade level depends upon their understanding of form-class and basic sentence pattern concepts as taught in the elementary program. The limited number of review activities included at the beginning of various sections of these materials may not be enough to compensate for student deficiencies in these critical areas, so teachers are urged to delve freely into materials from preceding grade levels whenever more extensive review is needed.

II. CONTROLLING GENERALIZATIONS

GRAMMAR ACTIVITIES FOR GRADE EIGHT

SENTENCE EXPANSION

Generalization A: There are six basic sentence patterns: NV, N^1VN^2, N^1VN^1, $N^1VN^2N^3$, N V Adj., N be Adv.

Generalization B: The basic sentence may be divided into noun phrase and verb phrase.

Generalization C: Noun phrases may be expanded by adding adjective modifiers before the headword.

Generalization D: The *ing* and past forms with have-had can function in the adjectival position in a noun phrase.

Generalization E: Verb phrases may be expanded by adverb modifiers before or after the headword.

Generalization F: Noun phrases and verb phrases may be expanded by adding prepositional phrases to the headword.

Generalization G: Two sentences may be effectively rewritten as one sentence by changing one of them into a prepositional phrase.

Generalization H: Six transformations are the yes/no question, wh-question, request, there, inverted and the passive.

Generalization I: Sentences may be transformed or expanded with adverb included sentences (equivalent to traditional term "adverb clause").

Generalization J: Sentences may be combined with other sentences by inserting adjective included sentences (equivalent to traditional term "relative clause").

COORDINATION OF SENTENCE ELEMENTS AND SENTENCE PATTERNS

Concept A: Coordinators are structure words that can join basic sentence elements or sentences.

Concept B: The most commonly used coordinators are *and*, *but* and *or*; words like *yet*, *so*, *nor* and *for* are also used as coordinators.

Concept C: Coordinators are used to connect elements that are related both in content and meaning.

Concept D: The parallel coordinators either-or, neither-nor, both-and, not only-but also, are pairs that can be used to control the degree of emphasis placed on the language elements that they connect.

III. SENTENCE EXPANSION

A. Generalizations: There are six basic sentence patterns: NV, N^1VN^2, N^1VN^1, $N^1VN^2N^3$, NVAdj., N be Adv.

OBJECTIVES: Given a group of sentences that follow the six basic sentence patterns, students can correctly identify the patterns of form-class words.

Given a group of sentence patterns, students can write sentences that follow the six basic sentence patterns.

ACTIVITIES

1. To review the six basic sentence patterns, have the students identify the patterns by labeling the form-class words in the following sentences. Use N, V, Adj., Adv. as labels. Then have them write five more sentences that have the same structure but use different words (suggest topics around which to compose their sentences -- motorcycles, baseball hairdos, clothes).

a. The hippie protested.
b. The chimp cut the lawn.
c. Snoopy is a pilot.
d. The principal gave the students a holiday.
e. The Martians are here.
f. The tadpole felt slimy.

2. To reinforce the identification of the basic sentence patterns have the students fill in the blanks in these sentences with form-class words. Identify the sentence pattern of each example.

a. The ___________ curled.
b. The ___________ counted his __________.
c. Asparagus tastes ___________.
d. Boog Powell threw ___________ a __________.
e. A green monster _________ the _________.
f. My parakeet is _________.
g. Vacation time is _______.
h. The Birds blasted the ___________.
i. Crowds ____________ to Ocean City.

For additional practice in identifying and manipulating the basic sentence patterns, use the third and fourth exercises on page 201 of the blue New Directions In English. Have students label the form-class words and identify the six basic sentence patterns in exercise 3. Have the students follow the book directions for exercise four.

3. Draw lines connecting sentences in Column I to sentences that have corresponding patterns in Column II. Write the basic sentence patterns in the blanks.

____1. The message arrived at ten o'clock on the dot.

____2. John left his homework on the kitchen table.

____3. Dad bought Mary a beautiful watch for her 16th birthday.

____4. Arabella is my favorite cousin.

____5. Mary has been worried about her new job.

____6. The boss is out.

a. Our collie is very intelligent.

b. He wrote a nasty letter to the committee chairman.

c. Mark will be captain of the baseball team this year.

d. The ship sank to the bottom of the harbor.

e. My mother is here for the Easter holiday.

f. He made the boys a new ladder for their treehouse.

B. Generalization: The basic sentence may be divided into noun phrase and verb phrase.

OBJECTIVE: Given a group of sentences, students can correctly divide them into noun phrase and verb phrase.

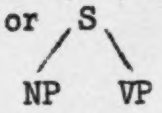
ACTIVITIES

1. Use the following procedure to show that basic sentences may be divided into noun phrase and verb phrase.

   a. Ask students to read the following sentences aloud, and to notice where they paused in their natural reading of each one.

      The spy escaped from the police.
      Seven snakes slithered across the room.
      The riot squad sprayed the crowd with mace.
      Jim likes mustard and ketchup on his hamburger.
      Sally found two Spanish coins in Grandma's attic.

   b. Have the students draw a line between the complete subject and the complete predicate, and label the parts noun phrase and verb phrase.
   c. Arrive at the conclusion that a sentence is made up of a noun phrase (NP) and a verb phrase (VP) which can be represented graphically as S = NP + VP or



2. To reinforce the concept of the NP and VP have the students complete an exercise such as the following:

   Give the main parts of the following sentences, first the NP and then the VP.

   a. The house is old.

   ______________________ + ______________________

b. My minibike makes noise.

____________________ + ____________________

c. Mary kissed John.

____________________ + ____________________

d. The music was cool.

____________________ + ____________________

e. All hunters hope for clear weather.

____________________ + ____________________

3. For additional experience with the NP and VP, the teacher may refer to pages 158, 159, and 310 in the blue New Directions In English. The teacher may distribute NP's and VP's on colored tagboard strips that can be matched by having students tack them up on a bulletin board to make complete sentences.

C. Generalization: Noun phrases may be expanded by adding adjective modifiers before the headword.

OBJECTIVE: Given a noun headword and determiner the student can expand the noun phrase by adding an adjective.

ACTIVITIES

1. To review the identification of adjectives have the class fill in the blanks in the test sentence with a variety of adjectives. The word must fit both blanks.

The ________(boy) seemed very ________.

2. Use this activity to teach the function and position of the adjective in the noun phrase.

   a. Have the class build noun phrases by adding adjectives to the following incomplete phrases:

   some very ________ sand
   several unusually __________ typewriters
   this rather ________ lettuce
   an extremely _________ bank
   a too ________ robber
   his rather ________ lunch

   b. Discuss these questions:

   How does the adjective function in the noun phrase? (It modifies the noun headword.)

Where is the adjective located in respect to the noun headword? (It precedes the noun immediately.)

What other words are also part of these noun phrases? (Determiners and intensifiers)

3. To provide initial practice in the expansion of noun phrases, have students insert the adjectives in column one into an appropriate noun phrase in oolumn two.

brown	the girl
hard	some leaves
swift	this man
silly	my report card
tall	a boy
green	that ocean
rough	a train
fast	their cow
old	her candy
bad	many birds

D. Generalization: The ing and past forms with have-had can function in the adjectival position in a noun phrase.

OBJECTIVES: Given a sentence in which an ing or have-had form of the verb appears, students can tell whether the verb forms are functioning as verbs or as modifiers.

Given sentences in which the adjectival positions in noun phrases have been left blank, students can complete them correctly with the have-had forms of verbs.

ACTIVITIES

1. Complete the following exercise to demonstrate the use of ing and have-had forms of verbs in the adjectival position.

   a. Ask students to examine the underlined words in the following pairs of sentences:

      The crowd was cheering the team on.
      The cheering crowd became disorderly.

      That seal was broken by the inspector.
      The broken seal was repaired.

b. Help students answer the following questions:

How does the form of the underlined word change?
How does the position of the underlined word change?
How does the function of the underlined word change?

c. Have students tell whether the underlined words in the following sentence are operating as verbs or as modifiers:

The red sails were billowing in the wind. ____________
The billowing red sails reflected in the water. __________
Some reflected light is passing through our window. ________
My passing grades are encouraging me to work harder. __________
That's very encouraging news. ____________

2. Ask students to fill in the blanks with an appropriate form of the verb in parentheses, and to underline the noun that is being modified.

a. The ________ horses entertained the spectators. (prance)
b. She heard her own _______ voice over the intercom. (tremble)
c. The firemen rushed into the _______fireworks plant. (burn)
d. The waitress served us ________ frog's legs. (burn)
e. John sat on a half _______ balogna sandwich. (eat)
f. The _________ car in my driveway is an $8,000 XKE. (park)
g. She hung her ________ David Cassidy record on her bedroom wall. (break)
h. Don't disturb the _________ giant. (sleep)
i. Has Mannix located the _________ heiress? (miss)
j. The ________ actor picked up his toupe and ran from the stage. (embarrass)
k. The suspect was a ________ pusher of narcotics. (know)

E. Generalization: Verb phrases may be expanded by adverb modifiers before or after the headword.

OBJECTIVE: Given a verb, students can build verb phrases by adding adverbs, auxiliaries, and intensifiers.

ACTIVITIES

1. To review the identification of adverbs ask the students to fill in the blanks in the adverb test sentence with adverbs that answer when? where? or how?

The man threw the ball very ________.

2. Complete the following exercise to teach the function and position of the adverb in the verb phrase.

a. Have the class build verb phrases by adding adverbs to these verbs:

begin
pushes
remained
grew
took
dropped

b. Ask the following questions:

How does the adverb function in the verb phrase? (It modifies the verb by answering when? where? or how?)
Where may the adverb be located in respect to the headword? (before or after)

c. Ask students to expand the verb phrases by adding auxiliaries and intensifiers. Make sure that students notice what happens to the form of the verb when the auxiliary is added. (It changes to the have-had form)

F. Generalization: Noun phrases and verb phrases may be expanded by adding prepositional phrases to the headword.

OBJECTIVE: Given a noun or verb headword a student can expand a noun phrase or verb phrase by adding prepositional phrases.

ACTIVITIES

1. To recall the functions and locations of prepositional phrases in noun and verb phrases, have the students examine the underlined prepositional phrases in the sentences below and answer the questions that follow.

The Good Humor man drove his truck across the lawn.
The witch will stir the brew in the twilight hours.
Milton talks like a fool.
The peasant dresses on that rack cost $24.98.

a. Which prepositional phrases are included in a noun phrase?
b. Which prepositional phrases are included in a verb phrase?
c. What is the function of each prepositional phrase?
d. What kinds of questions do prepositional phrases answer?
e. Where are prepositional phrases located in relation to the headword?

2. To give further practice in identifying and using prepositional phrases, in noun or verb phrases, have the class complete the activities that follow:

a. Have students underline the prepositional phrases in the following and tell whether they are functioning as adjectives in noun phrases or as adverbs in verb phrases.

The snowmobile glided gracefully across the snow.
The circles under your eyes are revealing.
The witchdoctor danced around the captives.
The mother-in-law in that household is ruining their marraige.
The April Fool joke worked like a charm.

b. Ask students to expand these sentences by filling in the blanks with prepositional phrases that answer where, when, how, or which one(s) and to put parentheses around the noun phrases in each sentence.

The box __________ slid _________.
Bill wouldn't sit _________.
Most of the girls _________ studied ________.
Henry cut the cake _________.
An antique car _________ was sold ________.
All sample copies ___________ must be sold _______.

G. Generalization: Two sentences may be effectively rewritten as one sentence by changing one of them into a prepositional phrase.

OBJECTIVE: Given pairs of related sentences, students will be able to rewrite each pair as one good sentence by changing one of the sentences into a prepositional phrase.

ACTIVITIES

1. To demonstrate that sentences may be transformed into prepositional phrases and used in a base sentence, direct the class to change the sentences in parentheses into prepositional phrases that can be added to the base or main sentence.

EXAMPLE: I bought a dozen records (without labels).
(The records had no labels)

a. Marty couldn't lift the box ___________.
(The box contained books.)
b. Henry found a wad of money ___________.
(The money was under the mattress.)
c. The girl _________ won the contest.
(The girl had freckles.)
d. The man is juggling six baseballs __________.
(The baseballs are going over his head.)

2. To summarize all the forms of modification reviewed up to this point, have the students supply interesting modifiers of various types to the following sentences, using single word modifiers in the short blanks and prepositional phrase modifiers in the longer blanks.

EXAMPLE: _______ _______ monkeys chattered _______________.
(word) (word) (prep. phrase)

Two playful monkeys chattered noisily in the banana tree.

a. Most of _______ _______ girls __________________ studied
(word) (word) (prep. phrase)
____________________.
(prep. phrase)
b. Henry cut _______ _______ cakes __________________.
(word) (word) (prep. phrase)
c. _______ _______ _______ car _____________________ was sold
(word) (word) (word) (prep. phrase)
________________________.
(prep. phrase)

d. Bill won't sit ______________ ______________ ______________.
(prep. phrase) (prep. phrase) (prep. phrase)

e. ________ ________ ________ signs were ________ ______________.
(word) (word) (word) (word) (prep. phrase)

H. Generalization: Six transformations are the yes/no question, wh-question, request, there, inverted and the passive.

OBJECTIVE: Given specific basic sentences, students can correctly apply transformation techniques to achieve the question, request, there, the inverted statement, and passive transformations.

ACTIVITIES

1. To review the difference between a basic sentence and a transformed or expanded sentence, have the students compare these two columns of sentences.

Column I	Column II
The hippie protested.	The angry hippie protested.
The chimp cut the lawn.	Did the chimp cut the lawn?
Snoopy is a pilot.	Snoopy, a pilot, shot down the Red Baron.
The principal gave the students a holiday.	After the students rioted, the principal gave them a holiday.
The Martians are here.	Here are the Martians.

a. What words or ideas have been added to the sentences in Column II?
b. What words have been rearranged? What happened to sentence two by adding the word did?
c. Which of these groups of sentences would you consider basic sentences? Why? (Explain that some modern grammarians divide all sentences as we have done into basic sentences, column I, and transformed or expanded sentences, column II.)

2. To give the students additional practice in distinguishing between basic sentences and transforms or expanded sentences, divide the class into groups to complete an exercise such as the following:

Place a B in the blank before each basic sentence and a T before each transform.

____ Boys like girls. (B)
____ The boy on the Honda is Mary's boyfriend. (T)
____ There are too many people around the juke box. (T)
____ After the movie we stopped for a soda. (T)
____ Eggstone, the man who lives next door, is a snitcher. (T)
____ My brother, Elrod, snores loudly. (T)
____ Cats eat canaries. (B)
____ That stupid canary stopped singing when the cat swallowed him. (T)
____ The joke was funny . (B)
____ The teacher gave the class an assignment. (B)

3. To review five transformed sentences (yes/no question, wh- question, there, request and inverted), have the class reword the following sentences to form the five transformations listed beneath them. Ask these two questions after each set of sentences:

   What words were added or rearranged each time you reworded a sentence?
   What words changed form?

   A student is scribbling on the chalkboard.
   The white rats are escaping from their cages.

   Reword to form questions that can be answered yes or no.

   The police brutalized twenty demonstrators.
   Flip children irritate me!

   Reword to form questions that cannot be answered yes or no.

   Ten cyclists were revving up their motors.
   Some goldfish are in my pond.

   Reword to form sentences that begin with "there."

   His moment of triumph will be within the hour.
   The card catalog is here.

   Move the adverbs to the beginning of the sentence.

   You will follow the guide's map carefully.
   You must select your high school courses by Wednesday.

   Reword to form commands or requests.

4. To introduce the idea of the passive transformation, use pairs of sentences such as those which follow. The sentences may be placed on the board or on sentence strips.

   a. Mary kissed John.
      John was kissed by Mary.
   b. The cat ate the canary.
      The canary was eaten by the cat.
   c. Mary tells secrets.
      Secrets are told by Mary.
   d. The students are doing the work.
      The work is being done by the students.
   e. Some friends visited us.
      We were visited by some friends.

   Ask the following questions:

   What differences in meaning can you detect between the sentences in each pair? (none)
   Note the sentence pattern of the first sentence in each pair. What changes have occurred? (Nouns change position, a form of the auxiliary be is added, the preposition by is inserted, the have-had form of the verb is used - eaten, done.)

   When sentences are changed in this manner the resulting sentence is called the passive transformation.

5. Rearrange the following sentences so that they are passive. (The words in the sentences may be placed on tagboard strips with the auxiliary and preposition by in a different color.) The students could then actually move the nouns and insert the auxiliary and preposition. Extra strips will be needed for changes in verb inflections and pronouns.

   a. The facts finally convinced Seymore.
   b. The class elected a president.
   c. The T.V. repairman fixed our set.
   d. The police car is chasing that motorcycle.
   e. Boys like girls.
   f. I own the Harley-Davison.
   g. Seymore tells lies.

   Have students read the results of their work aloud.

6. For additional practice with the passive transformation refer to pages 215-217 of the blue New Directions in English. Have the students note the passive transformations in green tint block on page 27.

I. Generalization: Sentences may be transformed or expanded with adverb included sentences*.

OBJECTIVES: Given a group of expanded sentences, the students can correctly identify the adverb included sentence*.

Given a basic sentence and the kind of information to be contained in an adverb included sentence, students will be able to correctly utilize adverb included sentences* to expand the sentence.

*Note: "Adverb included sentence" is equivalent to traditional term "adverb clause".

ACTIVITIES

1. Complete the following activity to show students that sentences can be expanded by combining two basic sentence patterns.

   a. Have the students examine the following pairs of sentences:

      Then the boy ran.
      When the principal came to the door the boy ran.

      The boy found it there.
      The boy found it where he left it.

      The boy ran quickly.
      The boy ran as if his life depended on it.

      Help the students see that all underlined words are either single word adverbs or groups of words acting as adverbs (Note: Teacher might refer to the questions adverbs answer).

b. Have students read the underlined word groups aloud. Teacher should ask these questions:

Are these sentences? (no--they are not complete thoughts)
Do these groups of words resemble a basic sentence pattern? (yes)
(Have students label the form-class words that are included in these groups.)
Then what prevents these words from being sentences? (the first words in each group; circle when, where and as if; have the sentences read without these words. Point out that such words make it possible for a sentence to be added to or included in another sentence and that these words are called includers.)

2. Ask students to read the following groups of words aloud:

Although she is pretty
Since Tom went to Oregon
Whenever the bell rang
After the dance ended
While the storm lasted

a. Instruct the class to complete each of the above groups of words in at least two different ways as indicated in the following example.

Although she is pretty, Sarah lost the beauty contest.
Sarah lost the beauty contest although she is pretty.

b. Stress the modification concept of these groups of words and identify them as adverb included sentences or adverb clauses.

(Point out that adverb included sentences should not stand in formal writing alone but must be connected to the basic sentence they modify. Since this is a most common error students make in writing incomplete sentences, the teachers may want to have students reexamine previous compositions for this problem. Follow-up activities in composition should be considered.)

3. For further practice in recognizing adverb included sentences, have students underline the adverb clauses in the following sentences and then indicate the question each answers:

a. After the movie was over, we stopped for a soda. (when)
b. John walked Mary home when the dance was over. (when)
c. The girls found the place where the boys were holding the party. (where)
d. Bill was winning the fight until he tripped. (when)
e. Although he moves very slowly, Fred is the captain of the track team. (how)
f. He did the job as he was told. (how)
g. I'm going where the weather is cool. (where)
h. This is the place where they make strobe lights. (where)

4. Have students follow the same directions with these sentences to show that the adverb included sentence can be used to answer the question why.

a. Since the president didn't arrive on time, the meeting started late.
b. Sally didn't like Jim because he was too tall.
c. I missed breakfast because I overslept.
d. I can't go to the rock festival unless my brother goes too.
e. Since Bob cut his hair, no one recognizes him.

5. Ask students to complete the following sentences by adding adverb included sentences that explain the ideas in parenthesis.

a. My sister goes along with everyone ____(why)____.
b. ____(when)____ my father gave me the keys to the car.
c. The place ____(where)____ is just around the corner.
d. Clean every corner ____(where)____.
e. ____(why)____, Mary was absent from school.
f. ____(when)____, the police busted the hippies.
g. ____(how)____, she always finished on time.
h. The teacher became angry ____(when)____.
i. My brother sold his motorcycle ____(why)____.
j. The students started laughing ____(when)____.

6. Have the class develop a list of words that introduce adverb included sentences referred to earlier as includers. This list of includers can be taken from the board or from previous written exercises and can be used as the beginning of an activity that requires students to use each of their includers in three or four original expanded sentences.

7. Ask students to combine the following sentences by changing one of the basic sentences into an adverb included sentence or adverb clause:

a. We ate lunch. We went to the beach.
b. The movie was over. We stopped at the sub shop.
c. The band took a break. I went to get a coke.
d. I was getting an A in English. I took the final exam.
e. I was shaving. I nicked myself.
f. The bell rang. We ran out of the room.
g. John is the tallest boy in the class. He is always the last boy in line.
h. The lion was running wild. The trainer cracked the whip.
i. The plane went out of control. The pilot left the cabin.
j. He is going to the movies. He will not be there.

8. If additional experiences with adverb included sentences are needed, refer to pages 223-224 of the blue New Directions in English.

J. Generalization: Sentences may be combined with other sentences by inserting adjective included sentences*.

OBJECTIVES: Given a group of expanded sentences, students can correctly identify the adjective included sentences.

Given pairs of sentences that have one noun or pronoun in common, students can correctly combine them by rewriting one as an adjective included sentence.

*Note: "Adjective included sentence" is equivalent to traditional term "relative clause".

ACTIVITIES

1. Ask students to examine the following expanded sentences for included sentences.

   Mary, who lived in a haunted house, was not afraid of ghosts.
   Fred Jones recommended the book that I am reading.
   The man whose car had been stolen was very excited!
   The student whom I had trusted became the class thief.
   Pollution, which is detestable, caused the Smith family many allergies.

   a. Ask students to underline the included sentences and to label the basic sentence pattern of each one.
   b. Ask the students the purpose of each included part (acts as an adjective clause; modifies the noun preceding it).
   c. Call attention to the first word of the included parts; list who, that, whose, whom, which on the board and ask students their functions. (Students should identify them as "includers" that signal the adjective included sentences and as the pronoun subject or object of their clause.)
   d. Ask students to circle the "includers" or relative pronouns and to underline the adjective included sentences or relative clauses in these expanded sentences:

      The rats which are on the dining room table are pets.
      Frank introduced his wife, who is a shoplifter.
      A person who uses drugs is in serious trouble.
      The book that is on the table is our family album.
      The boy who did not study got the lowest grade on the unit test.
      The locket which she wore last night was a Christmas present from Barry.
      The girl whose hair is blonde has six boyfriends!
      Our schools need teachers who understand children.
      Directions that are clear are used on all grammar tests.
      She slapped the policeman who gave her the ticket.

2. Ask the students to combine the pairs of sentences below by using adjective included sentences (relative clauses).

   Miss Gray is a teacher. She can be trusted.
   The play was written by Oscar Wilde. I really like the play.
   The good luck charm was a monkey's eye. She kept it under her pillow.
   The girl slapped him and ran out of the room. He had insulted her.
   The Tower of London is a great tourist spot. It is being repainted now.
   My mother-in-law doesn't like me. She is a lady wrestler.
   The MG belongs to me. Mr. Hanson was driving it.
   Fred Sloane is an incredibly lazy man. He was just fired.
   Treasure Island is a great book. It was written by Robert Louis Stevenson.
   John won the booby prize. Everybody wanted the prize.

   a. Have the students read their sentences and point out the includer or the relative pronoun that they used in each sentence.

b. Ask students to explain which words are being represented by the "includer" or relative pronoun in each included sentence.

EXAMPLE: John won the booby prize that everybody wanted.

"That" represents "the prize" in the included sentence.

c. Help students explore the merits of these expanded sentences (pairs of sentences seem to be choppy and babyish; expanded sentences are more interesting and more mature).

3. For additional practice and material, have the students refer to pages 220-222 of the blue New Directions in English.

Reproduce and distribute the following exercise to determine the student's ability to write expanded sentences using adverb and adjective included sentences.

Review Quiz

1. Combine the following sentences in two different ways. Combine them first using adjective included sentences; then combine them using single word adjectives or adjective phrases.

   a. That car belongs to my father. That car is new.
   b. I saw a movie last night. The movie was gory.
   c. The remark hurt Jane. The remark was rude.
   d. That girl is my sister. That girl is pretty.
   e. The car gave up the ghost. The car is blue.
   f. His record caught on quickly. His record is a new release.
   g. I gave Jerry a ride on my motorcycle. Jerry is a friend of mine.
   h. His car is new. His car is a Jaguar.
   i. Snoopy shot down the Red Baron. Snoopy is a beagle.
   j. The cook flipped the pizza to the ceiling. The cook is an amateur.
   k. Bob told about the trick we played on Jim. Bob is a rat.

2. Combine these sentences by transforming one of the pair into an adverb included sentence. At the end of your sentence, write in parenthesis whether the adverb included sentence tells where, why, when or how.

   a. Jim read Playboy. His friends waited for him.
   b. Helen forgot her homework. She got up late this morning.
   c. The elephant slept all day. He walked the cage all night.
   d. My mother cleans the house in the morning. She watches television.
   e. The glass shattered. The girls screamed.
   f. We left. We turned out the lights.
   g. He ran. His life depended on it.
   h. We will go to the dance. We will have a good time.

COORDINATION OF SENTENCE ELEMENTS AND SENTENCE PATTERNS

CONCEPT A: Coordinators are structure words that can join basic sentence elements or sentences.

CONCEPT B: The most commonly used coordinators are and, but and or; words like yet, so, nor and for are also used as coordinators.

CONCEPT C: Coordinators are used to connect elements that are related both in content and meaning.

OBJECTIVE: Given a basic sentence, students can use coordinating structure words to attach various combinations of single words sentence elements, or entire sentence patterns.

ACTIVITIES

1. Use these activities to provoke student thinking about coordination.

    a. Display pictures from magazines or newspapers that show coordinates in fashions. Include some pictures that do not match like a striped shirt, a polka-dot blouse with a checkered blazer.
    b. Have a few students "set up" for this activity by coming into the classroom dressed in a very uncoordinated fashion. The teacher may also wish to participate in this.
    c. Encourage the students to discuss why the pictures and outfits are not harmonious, or why they do not appear to belong together.

2. Encourage the students to suggest a list of other things which in their opinion are not harmonious or coordinated.

EXAMPLES:
a giant and a midget in a slow dance contest
a devoted Women's Liberation Movement woman refusing to allow her sister to study at Johns Hopkins University
two junior high students working on a panel discussion
a guitarist and a lead singer working out a new arrangement for "Raindrops Keep Falling on my Head"

3. To illustrate the confusion that may occur when coordination is not carefully managed in written material, read orally the following selection from "The Ransom of Red Chief" by O. Henry. In the story, two kidnappers get more trouble than they bargained for when their young victim, who has dubbed himself "Red Chief", begins to enjoy his captivity. During dinner the first night, he stuffs his mouth full of bread and gravy and delivers this speech:

> "I like this fine. I never camped out before; but I had a pet 'possum once, and I was nine last birthday. I hate to go to school. Rats ate up sixteen of Jimmy Talbot's aunt's speckled hen's eggs. Are there any real Indians in these woods? I want some more gravy. Does the trees moving make the wind blow? We had five puppies. What makes your nose so red, Hank? My father has lots of money. Are the stars hot? I whipped Ed Walker twice Saturday. I don't like girls. You dassent catch toads unless with a string. Do oxen make any noise?

Why are oranges round? Have you got beds to sleep on in this cave? Amos Murray has got six toes. A parrot can talk, but a monkey or a fish can't. How much does it take to make twelve?

from "The Ransom of Red Chief" by
O. Henry

Conduct a class discussion based on these questions:

a. What has this author done in an effort to write something funny?
b. Can you imagine what might have caused the sudden abrupt changes in the "train of thought" that occur in this selection?
c. If this had been a class composition submitted to a teacher for evaluation, what kinds of comments would you expect to find written on the paper?

4. Reproduce and distribute the following paragraph as an example of short, choppy, ineffective sentences. Read the paragraph aloud, and then ask the students to rewrite it inserting the words and, but, and or to join sentences wherever they consider it appropriate to do so.

Tony ran home. He didn't cry. He didn't panic. He was frightened. He was cold. He was wet. He was bleeding. His mother was not there. His father was not there. He was relieved. Tony lighted the fire. He waited for the telephone to ring.

NOTE: Student revisions should be similar to the following paragraph:

Tony ran home, but he didn't cry or panic. He was cold, wet and bleeding. His mother and father were not there, and he was relieved. Tony lighted the fire and waited for the phone to ring.

a. Have students read their revised paragraphs aloud.
b. Discuss the following questions:

How does the addition of the connections change the paragraph? Which style of writing do you prefer? Why?

5. Use the revised paragraph from activity four as the beginning of a game called a Relay Story.

a. Have the first player read the story aloud and add several sentences of his own making an effort to stop at a very suspenseful part.
b. Have other players continue the story in a similar fashion until one player is selected to end the story.
c. Ask two student volunteers to make a written list of the connecting words that are used as the story is being told.

6. Ask the students to write a story of their own, using the revised paragraph from activity four as their beginning.

a. Have several paragraphs read aloud or put on the board or overhead projector, and list the words used as coordinators. Referring back to the initial discussion of coordination, ask students to explain the function of the coordinators they used (to connect those things that go together or connect easily).

b. Help students make the generalization that coordinators function in sentences to hold together the ideas expressed by form class words. Add to the list of coordinators used in the students' paragraphs any omitted from the following: and, but, or, yet, so, nor, for.

7. Use the following activity to show that and, but, and or can be used to join single words, word groups, or whole sentences.

a. Place the following on the board and give each student a copy of the sentences.

SAMPLE SENTENCES

After the pep rally, the students were tired but elated.
Your brother and my sister are contestants in the Poetry Contest.
They want to do ceramics or collages but not etching in art class.
Mike invited me to the Student Council Dance but I can't go.
You must graduate from high school, or you will not get a good job.
The Press Conference is being held up the stairs and around the corner.
Hundreds of students were protesting so the police invaded the campus.

b. Direct the students to underline the coordinators in each sentence and have them indicate whether single words, word groups or whole sentences are being joined. Summarize their work by making a list similar to the one below.

but....single words
and....single words
or, but....single words
but....whole sentences
or....whole sentences
and....word groups
so....whole sentences

c. Use these same sentences to help the students see that and is used for additions, but introduces a contrast, and or indicates a choice or alternative.

8. As a further example of the use of the coordinators to join sentences, have the students connect the following sentences with one of the following coordinators: and, but, or, yet, so, nor. Point out to the students that there are two sentences which cannot be logically joined on the basis of the facts provided. Ask them to put an asterisk (*) beside these two sentences.

Our neighbor was involved in an accident. She still went to work today. (but)
*The door was painted. The dog enjoyed the leftovers.
You may go to the concert with Mary. You may stay here. (or)
Lisa had twenty dollars. She bought a new coat. (so)
*I asked for a new dress. Jerome has the flu.
The classrooms are drab. The cafeteria is bright. (but)
Patti is in the library. Paul is in the study hall. (and)
Mr. Brown is a teacher. His son is an engineer. (but)
The days were warm. The nights were cool. (and)
The film did not arrive. We went to the library. (so)

a. Call on individuals to read their sentences aloud.
b. Make sure that students notice any differences in meaning that occur due to the use of different coordinators.

9. Provide students with the following sentences and ask them to put an effective coordinator in each blank. As a follow-up, ask them to write five original sentences using coordinators.

a. The patrolman ________ the welfare agent paced the hospital corridor.
b. You may mow the lawn ______ you may wax the linoleum.
c. The plot of this novel is amusing _____ confusing.
d. When the train comes, we'd better be ready, _______ we will have to wait until 6:00.
e. I'm anticipating dinner, _____ not the dishes.

10. Reproduce and distribute the following story as an additional example of the use of coordinators.

JAYWALKING IN NEW YORK: PLAYING A DANGEROUS GAME

New York -- Pausing at the curb, flashing a glance to her right, Barbara Lynn cut across Madison Avenue in a slow, lady-like gait. Then she saw the taxi headed toward her.

She walked a little faster and broke into a sprint. The cab missed her by only a foot or two, but the 22-year-old secretary was unruffled and she resumed her leisurely walk.

"I always jaywalk if I think I can get away with it," Miss Lynn said a few moments later, but she was surprised that anybody would ask why she crossed the street that way. "Everybody does it in New York," she added.

Statistics prove that jaywalking is no joke. More pedestrians are killed in New York than in any other city in the country and the number is growing.

No scientific studies have been made to determine whether New Yorkers cross the street against the red light or flout the law by cutting across in midblock, more than people do in other cities of the world, but many observers of New York jaywalkers contend that they have few rivals.

As New Yorkers defy motorists, and amble across an intersection and stare straight ahead, or thread their way through traffic with feints and dodges, they have refined jaywalking to more of an everyday art than the inhabitants of most cities.

a. Ask students to read the story aloud and to underline the coordinators.
b. Have the story rewritten without coordinators by either a small group or the whole class.
c. Use the following questions to discuss the effect with the class.

What is the purpose of each of the coordinators used in the news story?
What was the result when the coordinators were not used? Which piece of writing did you prefer? Why?

11. To help the students determine the distinction implied in the use of the coordinators and and but, have them combine the following sentences. In each case, either and, or, or but will be more appropriate.

    a. He was a good roper. The old steer was experienced. (but)
    b. Eddie was a hitter. He was a good pitcher. (and)
    c. Betty was at the show. She saw Midnight Cowboy. (and)
    d. The show was long. The plot was boring. (and)
    e. Betty disliked the show. She left early. (and)

12. Use the following selections from Tom Sawyer to illustrate the possible over use of the coordinator "and". In these paragraphs, Tom and Huck trade their cures for warts.

ORIGINAL PARAGRAPHS FROM TOM SAWYER

"You take and split the bean, and cut the wart so as to get some blood, and then you put the blood on one piece of the bean and take and dig a hole and bury it 'bout midnight at the crossroads in the dark of the moon, and then you burn up the rest of the bean. You see, that piece that's got the rest of the blood on it will keep drawing and drawing, trying to fetch the other piece to it, and so that helps the blood to draw the wart, and pretty soon off she comes."

"Why, you take your cat and go and get in the graveyard 'long about midnight when somebody that was wicked has been buried; and when it's midnight a devil will come, or maybe two or three, but you can't see 'em, you can only hear something like the wind, or maybe hear 'em talk; and when they're taking that feller away, you heave yer cat after 'em and say, 'Devil follow corpse, cat follow devil, warts follow cat, I'm done with ye!' That'll fetch any wart!"

a. Have students listen for the over use of "and" as volunteers read the above selections aloud.
b. Ask the class to rewrite one of the selections making an effort to change Mark Twain's expert imitation of a young boy's oral dialect to standard written English.

SUGGESTED REVISIONS OF SELECTIONS FROM TOM SAWYER

"Split the bean, cut the wart to draw blood, and rub the blood on one piece of the bean. At midnight in the dark of the moon, bury the piece of the bean with blood on it at the crossroads in a freshly dug hole. Then burn up the rest of the bean. The piece with blood on it will keep drawing, trying to fetch the other piece with it. With the bean helping the blood to draw the wart, it will soon come off."

"Take your cat and go to the graveyard 'long about midnight when somebody that was wicked has been buried. When it's midnight, a devil will come. Maybe two or three devils will come. But you can't see 'em; you can only hear something like the wind, or maybe hear 'em talk. When they're taking that feller away, heave your cat after 'em saying, 'Devil follow corpse, cat follow devil, warts follow cat. I'm done with ye!' That'll fetch any wart."

c. Call on students to read their rewritten versions aloud and consider the following questions.

Should Mark Twain have used this kind of writing instead of the one he chose? Why?
Which approach to writing is more likely to be needed in school? at home? at work?

CONCEPT D: The parallel coordinators either-or, neither-nor, both-and, not only-but also, are pairs that can be used to control the degree of emphasis placed on the language elements that they connect.

OBJECTIVE: Given pairs of grammatically similar related language elements, students can connect them with parallel coordinators so that the desired balance of emphasis is achieved.

ACTIVITIES

1. Discuss the students' understanding of parallel. Mention the use of the parallel bars in phys. ed. class along with any other reference to parallel that they are familiar with.

2. Ask the students to complete the sentences below. Remind them that they must complete the second blank with words that are related and grammatically similar to the words that they use in the first blank.

   a. On weekends I either ____________ or ______________.
   b. The average teenager neither ___________ nor __________.
   c. I would like to find a friend who not only ___________________ but also ______________.
   d. Both ____________ and _____________ will be on the dance committee.

3. Help the students construct sentences of their own in which they use these pairs of connectors. Help them make the generalization that the first words alert the reader or listener to the connection that is to come while the second word joins the two elements.

4. Have students work in pairs to develop sentences using the parallel coordinators. They may wish to look around the classroom for ideas for their sentences.

   EXAMPLES: Neither Joanne nor Mary are concentrating on this assignment.
   Both the side and front boards need erasing.
   Either Jonathan or Jerome will write a sentence about the teacher.
   Not only the top windows but also the bottom ones are open.

GRADE EIGHT

THE PLAY'S THE THING

SCOPE OF THE UNIT

Introductory Note to the Teacher

This unit is designed to strengthen and further develop concepts about plays which were introduced in the seventh grade unit "Everybody Wants to Get Into the Act." In this eighth grade unit the emphasis is on the reading of plays.

A lively imagination is a prerequisite to reading plays with pleasure and satisfaction. Consequently, the major learning activities of this unit are designed to develop pupils' ability to visualize from the script a dramatic performance, complete with actors, sets, costumes, and sound effects. Most pupils are unable to visualize what they have never experienced; therefore, it is extremely important that repeated experience with dramatic productions, either live or on television, be made available to all classes. The teacher can then encourage the pupils to make a conscious effort to "see," to "hear," and to "feel" the substance of the play. Pupils who can respond with mental images are likely to enjoy reading plays.

As pupils experience, by whatever means, a variety of plays, they will begin to perceive differences among the plays - differences in mood, in purpose, and in literary quality. Some classes may be ready to identify different types of plays, such as comedies, suspense, melodrama,et cetera; but, under no circumstances is this kind of categorization to be forced.

Although the performance of plays is not the objective of this unit, such an activity can contribute much to the pupils' ability to visualize dramatic action and should be encouraged if pupils express an interest.

Unit Objectives

A. Concepts and generalizations: To help students understand that

1. Drama, although designed to be seen, heard, and produced on the stage, is a type of literature that can be read and studied for its literary values.

2. The interpretation of a play depends upon a reader's understanding of the special techniques used by and required of a playwright.

3. The reader of plays must use his imagination in order to visualize stage action.

4. Plays are categorized according to certain types, some of which are:

    a. comedy--a play which involves humorous characters, situations, and dialogue and ends happily

    b. farce--a type of play involving improbable characters in improbable situations greatly exaggerated to achieve a humorous effect

c. drama--a play with realistic characters in believable situations which is serious in theme and tone

d. mystery suspense--a play which involves ordinary characters in an unusual situation, often complex and emotionally charged, which requires them to use intellectual perception or ingenuity to achieve a happy conclusion

e. melodrama--a romanticized play using stereotyped characters who overly exaggerate common situations

5. The musical comedy is a drama form in which music as well as dialogue and stage action is used to develop mood and characters and to advance the plot.

B. Attitudes and Values: To encourage the students'

1. Desire to read drama for personal enjoyment

2. Appreciation of respect for the advantages and the limitations of the play form from the point of view of the playwright

3. Appreciation of the musical comedy as a contemporary art form

4. Enjoyment of the varied play types

C. Skills: To develop the students' abilities

1. To use the imagination to visualize the action of a play as it is read

2. To read and listen to plays and musical comedies with understanding and enjoyment

3. To perceive and appreciate the technical and artistic elements of TV, stage, radio, and recorded plays

4. To discern how music and lyrics are related to plot in a musical comedy

5. To recognize some of the varied types of plays and their special characteristics

Recommended Time Allotment

Three to four weeks (50% literature, 30% composition, 20% language)

ACTIVITIES

Long Range Reading and Projects

The best long range projects are usually those which spring naturally from class activities and interest and which expand the skills and understandings which are being developed. In the unit "The Play's the Thing," a trip to a theatre to see a professional dramatic production would be the single most valuable culminating activity, involving long range plans and synthesizing unit learnings.

However, just as the teacher begins the unit with long range goals in mind, the wise teacher also has a variety of possibilities for long range projects in mind. Then as the unit develops, the teacher makes the necessary adjustments, or even abandons preconceived projects and plans new ones expressly for a particular class. Although the long range activities suggested here should work well with most classes, they may serve an even better purpose if they stimulate the teacher to originate other activities more appropriate and profitable to a particular class. In any event, the long range activities should be begun only after the class has had experience with several plays and understands, at least to a degree, the concepts basic to the unit.

1. Appoint a committee to scan the television guide and movie listings weekly to identify shows for viewing. After consulting the teacher, the committee should post a list of recommended viewings. If the list is posted on the same day each week and is routinely followed by a discussion of the shows seen during the preceding week, the pupils are most likely to come prepared to engage in a worthwhile discussion: The discussion should be used to supplement and to expand class understandings. In the discussion emphasize: the type of show, the quality of production, the visual and auditory effects, the basic conflict, the resolution of the conflict, the chief characters, and the effectiveness of character portrayals.

2. Select a play which has been read and enjoyed by the class, a play in which the dialogue carries the dramatic interest. Discuss character motivations and behaviour, the author's directions to the actors, the kind of interpretation needed, the use of the voice to reveal character and emotions, etc. Then assign roles and have the pupils practice for a platform reading. When ready, give the platform reading for another class in the same school. Or the class may prefer to tape the platform reading and share it with another class. While the "actors" are preparing the platform reading with sound effects, other pupils in the class may engage in committee activities which will help everyone visualize a dramatic performance when the platform reading is given. Specifically: one committee might design a scale model set; another committee might design the costumes. Just before the platform reading, each committee might report.

3. Make a class list of situations or conflicts encountered by individuals in the class from time to time. Select the most promising for improvisation as a short scene. Discuss the goal of each person in the conflict situation and some ways each person may try to achieve his goals. Select students to improvise the dramatic activity, help them to establish the time and place of their scene, and give them a few minutes to reach agreement about the details of the setting and the broad outlines of the episode. Afterwards, have another group of students enact a similar situation using the suggestions developed during the evaluation of the first improvisation.

4. Select a short story which is popular with the class. Help the students develop it as a play with or without a script. Be sure that all students understand the basic conflict. If without a script, have selected pupils improvise the story dramatically. If a script is written, emphasize stage directions which contribute to the actors' interpretation of their roles.

5. Have interested students listen to recordings of several musical comedies such as Fiddler on the Roof, Fanny, and Flower Drum Song to discover some of the ways that children see adults. The students might note relevant data in this form preparatory to making a report to the class:

   Name of show
   Recording company and record number
   Source of performance (Original cast, movie sound track, revised version of show)
   Major artists
   Name of song (s) from show
   Summary of the plot of the show
   Explanation of viewpoints expressed about child-adult relationships

Initiatory Activity

A. Prepare a bulletin board entitled "The Play's The Thing!" on which are displayed examples of the following: a current TV program guide, a page of advertisements for current films at local and downtown theatres, programs from several Broadway shows, a record album cover from a recording of plays or music from a Broadway show or movie soundtrack, a newspaper listing of shows on radio for a specific day, newspaper or magazine pictures of actors, actresses, TV stars, clippings of play and film reviews, etc.

   1. To motivate interest in the unit, have the class identify the various items on the bulletin board and explain how they relate to the title.

   2. Explain that "the play's the thing" is actually a quotation from Hamlet, in which it bore a direct relation to the plot. Discuss: What do we mean now when we say "The Play's The Thing"?

   3. In the discussion, use the following questions not only to motivate interest, but also to review the material learned in the one-act play unit taught in seventh grade:

      a. When you are watching a play, what kinds of things do you look for?
      b. If you are listening to a recording of a play or watching it, what do you listen for?
      c. What are the different forms in which a play may be presented? What are the advantages and disadvantages of each?

d. In playwriting, how is the plot developed by the author?
e. What is the importance of the setting to the story?
f. What do you learn from the actors and actresses?
g. What unique advantages does the play form offer to the playwright as compared to other literary forms? What limitations?
h. What are the technical aspects of play production? In what ways are they important to the viewer or listener? To the actress or the actor? To the playwright?
i. What different categories of plays are there? What are their basic differences?
j. What purpose does music sometimes serve in a play? What is its purpose in a musical comedy?
k. How is reading a play different from seeing or acting in one? Why is it important to be able to read a play with understanding and pleasure?

4. Point out that during this unit the emphasis will be on reading plays and listening to plays and watching them instead of acting in them, as was the case in seventh grade. Tell them how this demands an even greater understanding of all the technical aspects of playwriting and production so that the student can use his imagination to visualize all the important aspects of the play.

Developmental Activities

A. To help the class discern how an author can use an ordinary situation in dramatic form, have them read "Spreading the News" by Lady Gregory (Directions, Introduction to Literature).

To illustrate how stories can be misinterpreted and/or exaggerated, before the class reads the play select three or four students and tell them privately a short but detailed story. (Tell each student individually the same story-- perhaps about an incident which took place in school.) Then, send all but one student out of the room, and have the remaining student tell the story to the class. Call in each of the others, one at a time, and have them tell the same story. (Point out that few people can accurately relate a story.)

Key Question: What common situation is used for the plot of this play?

Suggestions for general class discussion:

1. Why is the setting of the story relatively unimportant to the basic situation used in the plot?

2. What does the use of Irish dialect add to the story? How does the playwright alter standard spelling to indicate dialect?

3. How does the author portray the Irish townspeople?

4. When does the play change from real action into false interpretations of the action? How do the rumors spread?

5. Who is the culprit who spreads the rumor? Is it a purposeful action or a mistake? How do you know this?

6. What news was actually spread? How much was fact? How much opinion?

In the play "Spreading the News," each character reacts differently to the news of Jack Smith's death. To examine the differing viewpoints that people have of an event or incident, ask the students to assume the viewpoint of Mrs. Fallon, the Magistrate, Bartley Fallon, Tim Casey, or Jack Smith, and in a paragraph relate the incident involving the death of Jack Smith as that character understood it. The intended audience is the class and teacher. (This writing assignment could be used to show what the author has revealed about the different characters.)

Have the students make charts with the headings FACT and OPINION and then re-read the play to find in the dialogue statements of actual fact and statements that are the character's opinion. After the students have recorded these on their charts in the appropriate columns, have them use their charts as the basis for a class discussion on the difference between fact and opinion.

Ask the class to discuss in which medium (or media) the story "Spreading the News" would be most successful, and why.

B. Ask each student to view a favorite television program that follows a story line, to observe similarities and differences between viewing a television play and reading a play.

Suggestions for general class discussion:

1. Describe incidents or dialogue in the television play which make evident each of the following:

    a. a character's personality
    b. one character's feeling toward another
    c. clues that help the audience predict how characters will react
    d. the passing of time.

2. How does the playwright make the audience feel involved in the play?

3. Why do playwrights, even more than storytellers, have to make every word count?

4. Much of the effect in TV plays is accomplished by the camera. Give examples of the use of the following in the TV play you viewed:

    a. interior scene
    b. exterior scene
    c. a closeup focusing on one thing or one part of a person
    d. a shot from lower than eye level (up shot); a shot from above (down shot)
    e. a shot which moves from one side to the other to show a panoramic scene, a sequence of items or persons, or the movement of a character.

5. For what purpose was each of these shots made? How did each of these camera shots add to the total effect?

C. To help them visualize the technical aspects of television production as they apply to the action of a play, have the students read "Out of Control" by William Bruckner (Vanguard).

Before reading the play, divide the class into five or six groups and have them write the dialogue for the pictures which precede the play "Out of Control" (Vanguard, pages 50-54). When completed, the pictures and the dialogue should tell a complete story built around the theme "Out of Control." The groups should make some attempt at developing the plot from exposition through denouement. It is not necessary for this to be a long script, but two or three lines of dialogue (or even picture captions) for each picture would be sufficient to get across the story to the class. When the activity is completed, have each group present its story. Then, read the play, and in the follow-up discussion, draw a comparison between the play itself and the short sketches written by the students.

Key Question: How does the author make use of the characteristics of television to tell his story effectively?

Suggestions for general class discussion:

1. Why would this play be difficult to produce as anything but a TV drama?

2. How important is the camera, with its ability to convey various angles, to the action described by the playwright? Find examples from the play to support your answer.

3. What purpose does the narrator serve in the drama? Why do most live stage dramas not have a narrator?

4. What is the cause of the conflict in the story? How is it resolved?

5. Is "Watson Heights" a "special" community, or could this be any community?

6. Is the plot of the story convincing? Why or why not?

Have the students make a list of the specialized terms used by the author. Attempt to generate better understanding by fully explaining the visual aspects of the play to the reader of the script; i.e., "stock shot," "fade in," "out," etc. Have the students re-read the sections of the play which use these terms and discuss how they visualize the scenes as they read them in the play.

Use the questions on pages 69-70 in the text to strengthen the students' understanding of plot development in this play.

Return to the pictures on pages 50-54 in the text and have the class tell how the pictures relate to the action of the TV drama.

D. Before they read the play "Feathertop" by Nathaniel Hawthorne, ask the class to discuss in small groups the following questions: (a) What human characteristics or faults are irritating to you? (b) Why is it difficult for people to realize their own faults? One member from each group should summarize the discussions in an oral report to the other class members. (A recorder could list key ideas on the chalkboard for further discussion and comparison with ideas in the play.)

Now have the class read the play "Feathertop" (adapted for television by Maurice Valency) in Plays to Remember, to see what human characteristics are annoying to the author.

Key Question: What specific dialogue and actions display the human characteristics which are irritating to the author?

Suggestions for class discussion:

1. Around what simple plot is the play written?

2. What elements of fantasy does the play contain? What elements are believable?

3. Contrast the characters in the play in terms of:

   a. attitude and action toward others
   b. what others say about them
   c. what each says.

4. What advice does Mother Rigby give Feathertop?

5. How do Feathertop's feelings about the world change during the play? Quote specific dialogue to prove the change. Why do his feelings change?

6. Why does the author use "smoke" as the life giver?

Understanding the choice of language is most important for a clear interpretation of this play. Use exercises similar to these to reinforce this skill.

a. Explain each as used in the context of the play.

   "ramshackle grandeur"
   "the last word in fine tailoring"
   "other straw men of my acquaintance"
   "Master Gookin wants . . . to rise in the world. . . . I shall give him a leg up - - "
   "And now that you're properly puffed up - - "

b. Examine these bits of dialogue from the play to determine what the author means and what he is trying to do.

   Line (paragraph) #2, page 33
   Line (paragraph) #4, page 33
   Line (paragraph) #6, page 33
   Line (paragraph) #13, page 34
   Line (paragraph) #12, page 35
   Line (paragraph) #10, page 47

The play "Feathertop" contains some interesting comments on life. In a short paragraph, have the students explain either what each quotation means in the context of the play or how each quotation could be applied to the present.

> "Just open your eyes and you're certain to see it."
>
> "You should be quite a man . . . . , if you have scope."
>
> "A man among men"

The exercises in Plays to Remember are also interesting, especially those dealing with pantomiming.

E. "The Ghost of Jerry Bundler" by W. W. Jacobs and Charles Rock (Introduction to Literature) is a good selection to emphasize the role of technical directions in the acting of plays.

Key Question: In what ways do the authors, through stage directions, help the reader to visualize the movement of actors on stage?

Suggestions for general class discussion:

1. At the beginning, how do the various characters in the play react to the idea of ghost stories and haunted houses? What changes their minds?
2. What details mentioned by the playwright help to create an atmosphere for a ghost story?
3. Why are the various movements of the actors important to the plot of the story?
4. See also questions on pages 380-81 in the text.

Introduce the term "poetic justice" (a turn of events in which the good are rewarded and the wrongdoers are punished). Discuss how the playwright uses poetic justice in the play and which character is the victim of his own gag.

To see the importance of the acting directions placed in the play (which are not always included in such detail in the reading versions), have the students re-read the play and select passages of action to discuss. With the class, discuss the reasons why the playwright has the actors doing specific things at specific times.

In the play "The Ghost of Jerry Bundler," the characters do not begin thinking about or seeing ghosts until they first talk about them. Ask: Have you ever been alone in the house after reading a ghost story? How did you feel? In writing, narrate an incident which gives the reader an idea about how you did feel in such a circumstance, or how you would feel if you were placed in such a situation. Use vivid words to explain your feelings.

F. "The Valiant" by Holworthy Hall and Robert Middlemass (Plays to Remember) is a good drama to help one discern how a playwright combines dialogue and action to develop character.

Key Question: How does the playwright convey both characters and actions?

Suggestions for general class discussion:

1. What is the conflict?
2. In what ways does the playwright make you sympathize with the main character?
3. What words and phrases establish the mood of the play? At what point is the mood set?
4. What part does the setting have in this play?
5. Cite dialogue and actions which show the true nature of each character.

To help the class develop a deeper understanding of the characters, ask students to present one or more of the following improvisations:

1. Dyke's story before his entrance into Warden's office from Josephine's, Father Daly's, the Warden's, or Dyke's point of view.
2. The Warden's telephone conversation with the Governor.
3. What Dyke might have said before his execution. (This may be a soliloquy expressing his unspoken feelings.)
4. The conversation between the Warden and Father Daly after the execution.
5. The conversation between Josephine and her mother after Josephine's visit with Dyke.

Additional exercises may be found in Plays to Remember.

G. "The Leader of the People," another serious play, deals with the gaps between generations. Before the class reads the play, have groups of students improvise these situations to understand that generations view events and ideas from different perspectives, which often leads to conflicts between generations. In each case a parent, a teenager, and a grandparent will be involved in the action and the dialogue.

1. All three (teenager, parent, and grandparent) wish to watch a different TV program. This leads to an argument about the meaning of the word "reasonable."
2. The teenager is disrespectful to the parent, and the grandparent offers suggestions for discipline.

3. The parent wants the teenager to baby-sit with a younger brother or sister on the same night that the teenager wishes to attend a party.

4. The teenager wants the latest styles in clothes.

Ask the class to read the play "Leader of the People" by John Steinbeck (Plays to Remember) to determine on what basic ideas the generations differ. First, read orally the place, time, and scene for the play to present the characters before the dialogue begins.

Key Question: Why does a conflict exist between the different generations in this play?

Suggestions for class discussion:

Those offered in the text are excellent for strengthening student comprehension.

H. To see how an author can use stock (stereotyped) characters in an unusual situation, read "A Night at an Inn" by Lord Dunsany (Introduction to Literature).

Key Question: Why are the characters in this play less important than the plot?

Suggestions for general class discussion:

1. How is the action of this play like a game of cards?
2. Why would you say this play is romantic instead of realistic?
3. Why could you consider the characters in this play stereotypes? (If necessary, review the word stereotype with the class, in relation to the unit in grade seven called "Stereotypes in Fact and Fiction.")
4. How would you picture the setting of this play? Could the incidents happen in the same way if the play were set in a different place?
5. In what medium (or media) could this play be presented most effectively? Why?

Related Activities

1. So that students may from time to time get a taste of acting, have them participate in a platform reading, a tape recording, and/or a live presentation. Tape record a class performance of this play for use with other English classes, or have students present a platform reading to another class.

2. Discuss: Dialect is often important to the development of a plot in a play. Is the dialect important in this play? How does it add to or detract from the story?

3. For further understanding of the play, use the questions on page 368.

I. To see how a famous author of children's books and nonsense verse used his talents in the writing of a play, have the class read "The Man in the Bowler Hat" (Introduction to Literature) by A. A. Milne.

Motivate interest in this play by discussing the writings of A. A. Milne. Read the class the poem "The Three Foxes" from Milne's book, When We Were Very Young.

Discuss:

What kind of a poem is this? For whom was it written?
What is there about this type of poetry which appeals to little children?
What kind of a play might you expect A. A. Milne to write?
(Introduce the word farce as a type of play involving improbable characters in improbable situations greatly exaggerated to achieve a humorous effect.)

Suggestions for general class discussion:

1. Why is the action of this story unbelievable?
2. What does the conversation between John and Mary at the beginning of the play tell you about them? Do their characterizations change as the play continues?
3. Who is the man in the bowler hat, and why is the play named for him?
4. The author presents the world of reality and the world of fantasy in the same play. Who represents reality and who fantasy? How do you know this?
5. What similarities do you see between this play and "A Night At An Inn"? What differences?
6. Why would it be challenging to present this play on a stage?

Key Question: Why would you call this play a farce, and what about it seems characteristic of A. A. Milne?

Related activities

1. Much of the humor of this play is achieved by the use of stock characters usually found in a melodramatic skit (hero-heroine-villain). Plan with the class a presentation of the famous melodramatic skit about the villainous landlord and the innocent heroine who can't pay the rent, or discuss versions of the famous melodrama that the students have seen on television, and determine with the class what makes it funny. (Improbable situations, overly-exaggerated acting, etc.) It might be possible to secure an old film melodrama such as "Perils of Pauline" to further illustrate this.

2. Have the students try to visualize the setting and characterizations for "The Man in the Bowler Hat" by either planning or discussing:

   a. costumes for the characters
   b. physical stage setting and properties
   c. types of actors and actresses (casting)
   d. probable musical background and other sound effects, etc.

3. Optional. Present this play as a live stage drama or in a platform reading.

J. Words and music make a definite contribution to the play form. Ask the class "In what type of play do lyrics and music tell a large portion of the story?" (musical comedy). To show the class how the gist of a story can be supplied by specific songs, play the recordings of a Broadway musical comedy and have the students trace the story of the play. (Following are suggested activities to use with one Broadway show, Bye Bye Birdie. Any musical comedy with appeal to the teenager and with reasonably well-written lyrics and music could be used in the same manner. See the list of suggested musical comedies in the materials section of this unit.)

1. Show the album cover from the play Bye Bye Birdie, and ask how many of the students have ever seen the movie or play.

2. Ask those who are familiar with the story to try to give a brief outline of the plot of the play. The notes on the album cover can be used for more detailed information.

3. After students have given a general idea of the plot, distribute duplicated copies of the following brief summary of the plot for them to use:

   "Conrad Birdie is a rock and roll star about to be drafted into the army. His farewell appearance will be on the Ed Sullivan Show, to be taped in Sweet Apple, Ohio. On the show, Birdie will kiss the president of his local fan club, Kim MacAfee, a teenager who was just pinned to Hugo, a jealous boy in her hometown."

4. From the recording, play "The Telephone Hour" (Side one, band three) and discuss:

   a. What is the song about?
   b. What does the song tell about typical teenagers?
   c. How does it prepare the listener for the conflict?
   d. In a live stage performance, how could the production staff show many teenagers speaking at the same time on different telephones?

5. The students should already have ideas about what a stereotyped teenager is. Ask them to listen to "How Lovely To Be A Woman" (Side one, band four) to find out what a teenage girl's concept of being grown up is like. Discuss:

   a. What is Kim's concept of a mature woman" (Cite examples from the song.)
   b. Is Kim's concept of maturity the same as yours?

c. How might a boy act in the same situation?
d. Why does Kim feel that she has suddenly become a woman?

6. Play "Normal American Boy" (Side one, band six) and ask the class to determine what kind of person Birdie really is. Discuss:

   a. How do the teenagers react to Birdie's arrival in Sweet Apple?
   b. How does the reaction of the adults in the crowd differ?
   c. Why is it necessary for Birdie's managers to try to project the image of a normal, American boy?

7. Play "One Boy" (Side one, band seven) and ask the class why Kim is singing this song. Discuss:

   a. Who is the "one boy" Kim is singing about?
   b. How does this song help to develop the plot?
   c. How do the words of the song show Kim's newly-acquired feelings of maturity?

8. Play "Honestly Sincere" (Side one, band eight). Ask the class if now they can name any additional characteristics to Birdie's personality?

9. Next, play "Hymn for A Sunday Evening" (Side two, band one) and ask the class how the song relates to the plot. (Kim's family will all appear on Sullivan show.)

   a. Why is the song called a "hymn"?
   b. How does the MacAfee family feel about appearing on the Sullivan show?
   c. How would your family feel if you were to appear on the Sullivan show?

10. Play "One Last Kiss" (side two, band two). After playing the song, ask:

    a. What possible reactions could there be, as a result of the TV kiss, from: 1) Kim, 2) Hugo, 3) other teenagers, 4) Kim's family?
    b. How would you visualize the on-stage action while this song is sung in the snow?

11. Discuss: How do you feel when you think that you are being "bugged" by your parents and teachers? As you listen to the next song, which Birdie sings after the TV show on his last night in town, see if you can tell how he reacts to close supervision. Play "A Lot of Livin' to Do" (side two, band four).

12. Play "Kids" (side two, band five) and ask the class to listen for the adult reaction to Birdie's influence on the kids in town. Discuss:

    a. Do you think this is a typical adult response to teenagers and their activities? Why?
    b. How do you feel about adults and the things they do?
    c. If Mr. MacAfee thinks adults were so perfect when they were kids, what is he forgetting?

13. Ask: When people go to a musical show - - on stage, television, or film - - what kind of entertainment are they usually seeking? What kind of ending is appropriate to the mood and plot of this kind of play? How do you think Bye Bye Birdie ends? (Birdie goes off to the army, Kim is reunited with Hugo, and everyone lives happily after.)

14. In the musical comedy Bye Bye Birdie, Conrad Birdie is referred to as a "normal American boy." Each person has his own concept of the normal American boy. Have the class write extended definitions presenting their own concepts.

15. To call attention to the importance of music in the musical comedy, play the overture of the record (side one, band one) and ask: What is the purpose of this music at the beginning of the play? Continue discussion of the role of music in unfolding the story:

    a. In most plays, how does the audience learn the story? (dialogue)
    b. How did you learn the story of Bye Bye Birdie? (music and songs)
    c. Why is it important to listen to the words of the songs?
    d. What are the differentiating characteristics of the musical comedy as a play type?

Additional Suggestions:

1. To help the students visualize stage action as they listen to the music of a musical comedy, have them design the set for one of the songs in Bye Bye Birdie. The drawing should include: physical background, placement of characters, and stage properties.

2. Listening to show music can be a fuller experience if students can create mental pictures of the actors and their appearance. Have them select one of the following assignments:

    a. Draw a picture of Conrad Birdie as you see him or as an adult would see him.
    b. Write a paragraph describing Conrad Birdie as you visualize him or as an adult would visualize him.

Synthesizing Activities

A. Use any of the long-range activities in the culmination of the unit.

B. Select a comedy from an anthology, a play not read previously. Have the students read the play, and in writing, answer the following questions:

    1. What situations in the plot are humorous?

    2. What makes the characters funny?

    3. Copy several examples of dialogue that help to define a comic situation in the play.

    4. In order to achieve a humorous effect in producing this play for an audience, how would you visualize each of the following: a) setting, b) costumes, c) scenery, d) stage action?

When this assignment has been completed, use the questions as the basis for a class discussion.

RELATED COMPOSITION ACTIVITIES

Recommended Activities

1. Developmental Activity A "Spreading the News" - - relating an incident from one point of view
2. Developmental Activity D "Feathertop" - - explaining a quotation in context
3. Developmental Activity E "The Ghost of Jerry Bundler" - - narrating an incident, revealing sensory perceptions
4. Developmental Activity J Bye Bye Birdie - - extended definition

Additional Suggestions

1. To give the students experience in envisioning a play setting when only a sketchy description has been supplied by the author, have them write a paragraph explaining the physical stage set for the play "Spreading the News" as they imagine it would be in a live stage performance; have them include a diagram of the set.

2. After listening to the song "Kids" from Bye Bye Birdie, have the class write a parody called "Adults," written from the point of view of a teenager looking at adults.

3. The end of the play "Spreading the News" could be the beginning of a new episode. Have the class suggest some ideas for the plot of a new episode, outlining the action according to the headings: I. Exposition, II. Rising Action, III. Crisis, IV. Failing Action, V. Denouement (or Outcome). Students might be asked to write the dialogue for one part of the outline.

4. Select a significant incident in a play and have the students rewrite it in narrative form. Discuss the nature of the changes necessary to convert the incident from dialogue into non-dramatic form.

RELATED LANGUAGE ACTIVITIES

Recommended Activities

1. Developmental Activity A "Spreading the News" - - Distinguishing between fact and opinion
2. Developmental Activity C "Out of Control" - - Listing specialized terms
3. Developmental Activity D "Feathertop" - - Understanding the choice of language
4. Developmental Activity F "The Valiant" - - Oral improvisation

5. Developmental Activity H "A Night At An Inn" - - Dialect

Additional Suggestions

1. The use of dialect is not essential to the plot of "Spreading The News." Have the students select one of the characters in the play and rewrite the speaking parts for this character in standard English, eliminating the dialect. In a discussion, have the class determine which is more effective as dramatic entertainment - - the original or the re-written - - and why.

2. To get a more vivid image of Conrad Birdie from the play Bye Bye Birdie, compile with the class two lists of superlatives which describe Conrad Birdie as a person. The first list would be as teenagers see him; the second would be the adult viewpoint. (Words used in the song "Kids" would help in the listing of the adult viewpoint.)

EVALUATION

A. Have the students write a review of a play of their choosing, following this assignment: Investigate newspaper and magazine reviews of current plays and television drama (e.g., The Sun, New York Times, Time, Newsweek, Variety, etc.) Note the particular items of emphasis stressed by the reviewer. View at least two television dramas; listen to a recording of at least one play or view an adaptation of at least one play in film form. Then select the one you liked the best and, pretending that you are a reviewer for a newspaper, write a critical review of your selection following the plan of organization used by the newspaper or magazine critic.

B. Play a sufficient number of excerpts from one musical comedy other than one discussed in detail in class so that students will comprehend the gist of the plot (see list of recordings under Materials). Then, have each student do the following:

1. In no more than 5 sentences, give the basic outline of the plot as suggested by the songs.

2. Select one song from those heard and do one of the following:

   a. Draw a sketch of the stage setting as you visualized it from listening to this particular song.
   b. Design a costume for one of the major characters who would appear in a scene from the play where the song is used.
   c. Write a description of the scene as you visualize it.
   d. Write a description of the character who sings the song as you picture him.

3. In no more than five sentences, relate the song (chosen in number 2 above) to the development of the plot.

ADAPTATIONS FOR STUDENTS OF LOW ABILITY

Note to the teacher

Students of low ability can usually grasp the same concepts as do students of high ability but on a simpler level. A drama unit can be especially rewarding for the slow learner if the teacher adapts teaching techniques.

Here are a few suggestions:

1. Use recordings of plays and short stories. (If not available in the school, visit a county library or the Enoch Pratt library.)
2. Have students of higher ability make tape recordings of plays or perform platform readings for their class and other groups of similar ability.
3. Make frequent use of television programs, using a TV set in class.
4. Use improvisations based on experiences and conflicts, with real-life unwritten material.
5. Have students do short monologues or soliloquies on subjects which they know well and about which they feel strongly.
6. Construct hand puppets for both written scripts and for dramatic improvisations.
7. Have students write short dialogues for comic-strip or other stero--typed characters.
8. Use a variety of instrumental musical recordings to develop feeling for free movement and mood.
9. Sharpen students awareness of speech dialects, functional levels, voice quality, etc, and of how speech reveals information about the person speaking.
10. Help students become keener observers by using a wide range of illustrated materials.
11. Have students constantly working in small groups to enhance understanding and to develop language facility.
12. Play numerous recordings from musical comedies.
13. Help the students rewrite a short story into play form and record it as a radio play.
14. Play TV quiz program games (Jeopardy, Eye Guess) using characters and questions from plays.
15. Have the class watch day-time soap operas on TV to identify contrived plots and stereotyped characters. The class may then write its own soap opera using a short story as the base.

Long Range Assignment

Discuss with the class the variety of dramatic entertainment available for viewing on television. Draw up a rather comprehensive class list. Ask the students to watch as many different types of dramatic shows as time allows and to keep a record of their viewing for class use at the conclusion of the unit. A form of this kind might be duplicated and distributed to the students as a way of helping pupils look for significant elements in each show:

Student Section Date

Name of TV Drama Date Viewed

Channel Network Time

What was the basic conflict?

In what scene was the conflict brought out best?

Who were the main characters?

Name one or two who seemed most like real-life people and tell why you think so.

If any characters were stereotypes, tell who they were and what types they represented.

What was the setting?

How did the setting affect the story and your interest in it?

What music and other sound effects were used?

What did the music and sound effects add to the story?

What Kinds of costumes were used?

Did you enjoy the play?

Why? (or why not?)

Developmental Activities

A. To help them see how a playwright can use an ordinary situation for a play, have the students read "The Christmas Oboe" by Helen Louise Miller (Top Flight).

Key Question: What common situation is used as the plot of this play?

Suggestions for class discussion:

1. Where in the play do you discover what the major problem is?
2. What other problems are created by the loss of the oboe?
3. Why is the oboe so important?
4. How is Beany's view of Wacky different from his mother's? Cite examples to prove your point.
5. What do the nicknames of the characters (Beany, Wacky, Chalky) tell you about them?
6. Give examples of dialogue to show ways in which Mr. and Mrs. Reynolds were typical parents.
7. What role does Marion play in the development of the plot?
8. Three errors occur in the play. One is a misunderstanding of language; a second is a misdirected gift; and the third is an unintentional gift. What are the three errors? Which error develops the plot? Which error offers humor? Explain.
9. Why does Chalky fail to consider that by keeping the oboe hidden he may be hurting both his family and himself?
10. Who is the real Santa Claus in this play?
11. What did the Reynolds family discover about itself?

Divide the class into small groups with no more than seven in a group. Ask each group to be responsible for an oral reading of the play. Later, the best interpreters could present a platform reading for the entire class.

Have the students tell or write about personal experiences suggested by the play: An anecdote about a time you intentionally or unintentionally lost something and later found it; narration of an incident in which you unintentionally hurt someone's feelings.

When the characters in a play are ordinary people carrying on casual conversation, as in "The Christmas Oboe," their dialogue must contain appropriate slang and conversational expressions in order to sound natural. For each of the following expressions, have the students substitute words which would be appropriate if the characters were writing or speaking in a more formal situation.

a. "Not on your life, old man!"
b. "Gee whiz, Mom, . . ."
c. "It's bound to turn up."
d. "Everything seems to depend on that blasted oboe!"
e. "Then stir yourself right now and find it!"
f. "Millard will be wild when he knows the oboe is gone."
g. "Does he look like a tough customer?"
h. "Are you off your rocker?"
i. "Gosh, I guess you'll be sore at me for life--"

B. Developmental Activity B, page 6 -- Television viewing

C. Developmental Activity C, page 7 -- "Out of Control"

D. Have the students read the play "The End of the Line" by John Murray (Top Flight) to discern how a playwright suggests the characters' action through their dialogue.

Key Question: How do you know what the characters are doing by what they say?

Suggestions for class discussion:

1. How do Tom's first words ("Get lost!") suggest his actions as he enters the subway?

2. How do Mary's first words ("Talk to me quickly! Please talk to me!")

3. How does Tom respond to Mary's attempts to engage him in conversation?

4. Re-create the entrance scenes of Tom and Mary without dialogue.

5. What does Mary say and do that shows her state of mind?

6. In your own words relate the story that Mary tells Tom.

7. What do you learn about Mr. Bronson from his choice of words?

8. Why does the playwright have the gunman keep silent?

9. How does Tom solve the intended murder?

10. Prove that Tom is a good listener. What special talents does he reveal?

11. Point out the lines that you think would reveal the most action.

Have several students describe the scene on the subway from the point of view of the passengers.

Have students improvise short scenes such as the following:

a. The meeting of Tom and Mary
b. Mary telling her story to Tom
c. The gunman's telephone conversation in the office
d. The gunman's conversation in the telephone booth
e. Mr. Bronson's meeting with Mary

Have the students write one-sentence character sketches of each character, using dialogue and description from the play.

E. Before the class reads "Careless Blues," a play based on a pre-judgment, organize small groups to react to the following situations. Each group will identify the pre-judgments they have made and discuss why it would be wrong to pre-judge the people in these situations, or in any similar types of situations.

1. A student is seen entering the principal's office.

2. A boy opens his locker and yarn and knitting needles fall out.

3. A boy with a black eye arrives home from a party.

4. A golfer stands on the green swinging a bent golf club.

5. A man kneels beside an injured child lying on the shoulder of the highway.

Conduct a class discussion interpreting the concept of pre-judgment. Then have the class read the play "Careless Blues," by Mildred Hark and Noel McQueen (On Target), to see how the playwright creates a dramatically interesting plot from a pre-judgment situation.

Key Question: What pre-judgments are made in this play?

Suggestions for class discussion:

1. Summarize the plot.

2. How does the playwright make the dialogue tell the story?

3. Why is it more effective to have Tom a new boy in school rather than an old classmate?

4. Why does the playwright make Joan the principal's daughter?

5. Show how each character pre-judged both Tom and Mr. Gates by noting the dialogue each uses. Compile your findings in chart form.

Pre-judgements of Characters in "Careless Blues"

Character	Pre-judgments of Tom	Pre-judgments of Mr. Gates
Bruce		

Additional Suggestions

1. Have the students create their own plots showing the consequences of a pre-judgment, e.g.: Compile a list of situations in which pre-judgments have been made. Exchange your list with a classmate. Choose one of the situations, and then establish characters, a conflict, a setting, and a possible plot. Either write a scenario (synopsis for production) or be prepared to tell the class your plan.

2. Have each student collect three pictures of unusual-looking people. The pictures should be illustrations for stories or advertisements, not photographs of readily identified persons. For each picture, the student will note in writing the following judgments:

   a. How old is the person in the picture?
   b. What is the occupation of the person?
   c. What is the person thinking?
   d. What does the person like? dislike?
   e. In what imaginary situation could you see this person?

   Then have the students ask their classmates to pre-judge the persons and compare and contrast these opinions with their own.

F. Ask the students to watch several television programs (situation comedies) which are considered funny to determine in what specific way (s) each is humorous. They should summarize their observations by answering the following questions about each:

1. What situation or conflict is present?

2. In what specific ways is humor established? Was the humor verbal or physical? Give examples to prove your point. Which do you think is more effective on TV, verbal or physical humor? Why?

3. How do the characters contribute to the humorous mood? What specific types are the characters? What characteristics does each possess?

Organize small group discussions or conduct a large class discussion to decide what the bases are for verbal and physical humor and which of the two has more general appeal. Comment on intellectual humor. Does it have wide appeal?

Additional Suggestions

1. Have the students collect series of comic strips or cartoons which show verbal humor and explain briefly the humor in each.

2. With the class compile a number of pictures from magazines or newspapers which show people in action. Have students point out those which show physical humor and explain why these particular pictures are amusing when the other pictures are not.

G. Developmental Activity J, page 13 --*Bye Bye Birdie*

Synthesizing Activities

A. Provide an opportunity to incorporate the long-range activities in the culmination of the unit:

1. At the end of the first two weeks of the unit, each student should have completed at least one record of his viewing of a television drama. Divide the class into small groups and have them discuss the television shows that they have watched.

2. After completion of the final developmental activity, all students should engage in a discussion about the TV shows they watched. The teacher should guide the discussion to help students appreciate the importance of conflict in plays; of characters who think and behave like real-life people; of setting, costuming, and sound effects. Conclude the discussion by commenting on the relationship between seeing dramatic productions and the ability to visualize them when reading plays.

B. Play for the class a recording of a play (Sorry, Wrong Number; War of the Worlds) and conduct a discussion of the presentation in light of the unit objectives.

RELATED COMPOSITION ACTIVITIES

Recommended Activities

1. Developmental Activity A ("The Christmas Oboe"), page 20 -- personal anecdote

2. Developmental Activity C ("Out of Control"), page 7 -- dialogue for pictures

3. Developmental Activity D ("The End of the Line"), page 21 -- one-sentence character sketches

4. Developmental Activity J (Bye Bye Birdie), page 13 -- paragraph on the "normal American boy"

Additional Suggestions

1. Developmental Activity D ("The End of the Line"), page 21 --- description of scene from one point of view

2. Developmental Activity E ("Careless Blues"), page 23 -- scenario developing a situation into a plot

3. Developmental Activity F (television situation comedies), page 24 - explanation of verbal humor in comic strips or cartoons

4. See Activities 1, 2, and 3 under Additional Suggestions for Composition, page 16.

RELATED LANGUAGE ACTIVITIES

[illegible]
conversational to formal speech

2. Developmental Activity A ("The Christmas Oboe"), page 20 -- platform readings in groups

3. Developmental Activity C ("Out of Control"), page 7 -- list of specialized terms

4. Developmental Activity D ("The End of the Line), page 21 --- improvisations

5. Developmental Activity E ("Careless Blues"), page 23 -- improvisations; chart on pre-judgment

Additional Suggestions

See Additional Suggestions, page 17.

Evaluation

See Activity B in Evaluation, page 17.

MATERIALS

A. Drama selections in classroom anthologies

1. Bailey, Matilda and Leavell, Ullin W. Worlds of People. New York; American Book Company. 1956

   "Dr. Heidegger's Experiment" by Nathaniel Hawthorne; adapted by Marvin G. Robinson

   "Fires at Valley Forge" by Barrett H. Clark

   "The Greatest Show on Earth" by Adolph Lehmann

   " A Kettle of Brains" by Gweneira M. Williams

   "Metal of the Moon" by Irve Tunick

   "The Mummy's Foot" by Theophile Gautier

2. Eller, William. Introduction To Literature. Boston: Ginn and Company. 1967

   "A Night at an Inn" by Lord Dunsany

   "The Ghost of Jerry Bundler" by W. W. Jacobs and Charles Rich

   "The Man In The Bowler Hat" by A. A. Milne

   "Spreading The News" by Lady Gregory

3. Humphreville, Frances T. and Fitzgerald, Frances S. On Target. Chicago: Scott, Foresman and Company. 1963

   "Careless Blues" by Mildred Hark and Noel McQueen

   "The Drop-Out" by Roger O. Hirson

4. Humphreville, Frances T. and Fitzgerald, Frances S. Top Flight Chicago: Scott, Foresman and Company. 1961

"The Christmas Oboe" by Helen Louise Miller
"The End of the Line" by John Murray

5. Hook, J. N., et al. Literature of Adventure. Boston: Ginn and Company 1961

"American Names" by Maxwell Nwinberg

"This Bull Ate Nutmeg" by Josephina Niggle

6. Jacobs, Leland B., et al. Directions 2. Columbus, Ohio: Charles E. Merrill Books, Inc. 1966

"Spreading The News" by Lady Gregory

7. Maloney, Henry B. Plays To Remember. New York: The Macmillan Co. 1967

"Sorry, Wrong Number" by Lucille Fletcher

"Feathertop" by Nathaniel Hawthorne (dramatized by Maurice Valency)

"The Valiant" by Holworthy Hall and Robert Middlemass

"Abe Lincoln in Illinois" by Robert E. Sherwood

"The Jest of Hahalaba" by Lord Dunsany

"The Leader" by Eugene. Ionesco (translated by Berek Prouse)

"The Meadow" by Ray Bradbury

8. Nieman, Egbert C., et al. Adventures for Readers, 2 (Olympic edition).

"Homework" by Helen Louise Miller

"Shirt-Tail Boy" by W. P. Covington

"Tom Sawyer; The Glorious Whitewasher" by Mark Twain

9. Pooley, Robert C., et al. Vanguard. Chicago: Scott, Foresman, and Company 1961

"Out of Control" by William Bruchner

"A Shipment of Mute Fate" by Les Crutchfield

"A Borderline of Fear" by Joanna Roos and Edward Mabley

"Invasion from Mars" by Howard Koch

10. Pumphrey, Eva Meushaw, et al. Adventures Ahead. New York: Harcourt, Brace, and World, Inc. 1962

"The First Cat on Mars" by James Harper

"Melody For Lincoln" by Helen Louise Miller

"Two Fathoms Deep" by Jean A. Eicks

B. Recordings

Bye Bye Birdie. Original Broadway Cast. 12" 33 1/3 rpm. Columbia KOL 5510

Camelot. Original Broadway Cast. 12" 331/3 rpm. Columbia KOL2031

Mister President. Original Broadway Cast. 12" 33 1/3 rpm. KOL5870

My Fair Lady. Original Broadway Cast. 12" 33 1/3 rpm Columbia OL5090

Sorry Wrong Number. Agnes Moorehead. 12" 33 1/3 rpm. Decca 9062

West Side Story. Motion Picture Soundtrack. 12" 33 1/3 rpm Columbia OL5670

C. Outside Readings in Related Literature

Barnes, Douglas, Drama in the English Classroom. Champaign, Illinois: NCTE; 1968

Moffett, James. Drama: What Is Happening. Champaign, Illinois: NCTE. 1967

Priestly, James B. The Wonderful World of the Theatre. New York: Doubleday and Company, Inc. 1959

Hart, Moss Act One New York: Random House 1959

Ewen, David Complete Book of the American Musical Theatre. New York: Holt, Rinehart and Winston, Inc. 1959

Samachson, Dorothy and Joseph. Fabulous World of Opera. New York Abelard-Schuman, Ltd. 1966

Siks, Geraldine Brain and Dunnington, Hazel Brain. Children's Theatre and Creative Dramatics. Seattle: University of Washington Press 1961

Grade Eight

Unit The Play's the Thing

Adaptations For Less Able Students

General Approach to All Regular Units

1. Reduce the number and the complexity of objectives so that student attention is concentrated on one or two major ideas.

2. Devise procedures to be used in place of independent student reading that will provide the desired literature experiences. Consider the following procedures:

   a. The teacher reads a story aloud.
   b. The teacher summarizes difficult sections.
   c. The teacher records a story.
   d. Records, filmstrips, pictures, and films are used.

3. De-emphasize almost to the point of elimination all long-range or extensive homework assignments that students are expected to complete at home or without the teacher's help.

Activities	Consider these major adjustments: 1. Read aloud to the class. 2. Help the class, one step at a time. 3. Eliminate the most difficult parts.	Consider these minor adjustments: 1. Use fewer and easier questions 2. Assign this to the entire class. 3. Provide extra help.	Use these activities as they are written.
Adaptations For Students of Low Ability	Refer to pages D-18 through D-25		

GRADE EIGHT

THE STORY IN THE POEM

SCOPE OF THE UNIT

Introductory Note to the Teacher

> "Students who 'hate' poetry and consider it useless should be helped to realize that poetry is as useless as love and honor, truth and beauty, children and youth." (Mark Neville)

All teachers know that frequently our students fail to develop the respect for the arts that accompanies a more thorough acquaintance with their methods, media, and purposes. The poetry included in the junior high school program in English is, for that very reason, considered in relation to the other arts and is dealt with in "genre" units, that is units where only one literary type forms the basis of unit study. Ordinarily, such genre units are not suitable for junior high school courses because of the danger of placing too great an emphasis on the formal characteristics of the genre. However, precisely because students often learn to dislike poetry and frequently grow into adults who ask questions like "What's the good of all that poetry I had to study in school?"-- precisely for this reason have the teachers who prepared these units decided to establish a poetry sequence that explicitly confronts the problems of reading poetry with both understanding and enjoyment. The units prepared for the seventh, eighth, and ninth grade were prepared with the following assumptions in mind:

1. Art is a way of knowing about life that is as valid as that of the historical and scientific-mathematical disciplines.

2. Poetry, like all art, cannot really be appreciated unless it is also "understood."

3. A good way to understand and appreciate the arts is to take the artist's (or writer's) point of view, to consider the artist's purposes and methods.

4. There are various levels of understanding poetry -- the literal level (the "what-is-it-about?" level), the sensory level (the "imagistic," pictorial level of perception and the metrical level of rhythms and sounds), and the other levels of meaning associated with all literature (the psychological, philosophical, or "deeper idea" levels of meaning that we habitually discuss with our students under less technical or pretentious terms).

5. The levels of understanding expected of students depend upon their maturity and the nature of the poetry being considered within a unit.

6. A poem, like all works of art, should be read through in its entirety, discussed and enjoyed on the purely literal level and on the level of spontaneous sensuous pleasure before any particular element within it is selected for analysis or special comment. At the lower grade levels of secondary school, no poem should be analyzed in detail at

all levels of meaning. After any analysis of detail, the entire poem should be re-read so that the student leaves it with a realization that the 'whole' is truly greater than the sum of its parts.

7. It should be possible to develop the capacity to understand and enjoy poetry of increasingly complex structure and subject if the skills in reading poetry are placed in some sort of sequence that stresses the gradual and progressive acquisition of these skills.

8. Poetry may be considered the prototype of all literature; consequently, improving skills in the interpretation of poetry should improve the ability to read any literary work.

The objectives of this unit, listed below, continue to develop the objectives of the unit for grade seven, which emphasizes the relationships of the arts and the kinds of designs and patterns that poetry shares with other arts. The point is made that though the poem is an integral 'whole', there are levels of meaning and interpretation -- the literal, sensory, ideological levels -- that function together to convey the unity of the poem itself. The major aim of these units is, in fact, to help students read poetry with more accuracy and deeper insights and, consequently, gain greater appreciations and understandings of the poet's skill in using language.

Unit Objectives

A. To help students understand these generalizations about the form and content of narrative poetry:

1. Narrative poetry has the same fictional elements as prose fiction.
2. In narrative poetry, plot is the most important fictional element.
3. The folk ballad is a type of narrative poetry with these basic characteristics: a plot of archetypal simplicity that stands out in sharp relief because of one-dimensional characterizations, compression that results from oral transmission, simple metrical and rhyming schemes, and the use of a refrain.
4. Ballads deal unusually well with the supernatural, the dramatic (and/or violent), and the 'topical' aspects of life.
5. The literary ballad is a poem by a known author which attempts to duplicate the form and structure of a folk ballad, but as its title suggests, the author employs more poetic devices or alters the importance of the various elements.

6. Because ballads are combinations of words and music, written to be sung, the metrical structure of folk and literary ballads is usually patterned in a regular system.
7. The stress pattern of the poetic line is based on the intonation system of English; departures from this pattern are devices used to create specific effects.
8. Rhyme reinforces stress.
9. Not all narrative verse is in ballad form, but other narrative forms have a similar emphasis on plot even though the story may be less compressed and the characterization receive greater importance.

B. Skills: To assist students in developing these abilities:

1. To interpret the literal (story or plot) level of narrative poetry
2. To recognize the characteristics of folk and literary ballads
3. To identify patterns of rhythm and rhyme frequently used in narrative verse
4. To experiment in writing some narrative verse
5. To translate narrative verse into different genres and to discern the advantages and disadvantages of these various genres for treatment of the same stories

(Note to the teacher: The formal aspects of poetry-reading to be emphasized are the literal (story level) and the metrical or rhythmical element of form.)

Recommended Time Allotment for the Unit: 6 weeks

NOTE: CLASSES WHICH HAVE NOT HAD THE 7TH GRADE UNIT, "ART AND DESIGNS IN POETRY," SHOULD BE TAUGHT THAT UNIT FIRST. An alternate plan is to incorporate the major concepts of that unit with "The Story In The Poem". The time allotment for the unit should remain the same, but teachers may break the unit into two parts and teach each half at different times of the year. A good place to divide the unit is after the section on "Literary Ballads."

ACTIVITIES

Long-Range Activities

A. Have students locate a newspaper article that deals with an event suitable for use as an original ballad. Suggest that students write their ballad to fit a familiar tune or an original ballad tune. As a final step, have the ballad presented to the class in a sing-along activity.

B. Encourage students to read a number of narrative poems outside class and select five they enjoyed most to report on. The form below may be used if desired. (Note to the teacher: The completing of the form is incidental to the objective of the activity and perhaps should not be suggested until the students have read a number of poems and selected the five they enjoy most. Forms may be completed in class after the final choices are made.)

Title of story poem and author ______________
Source ______________
(✓) Folk Ballad ______ Literary Ballad ______ Other type of Narrative Poem ______
Plot summary in one or two sentences ______________
____
What words from the poem help to establish the setting? ______________
What do you know from the poem about the characters? ______________
Subject or theme ______________

C. Have students select one ballad read in class and re-write it as a short prose narrative, a group pantomime, or a dialogue. They should be prepared to present this adaptation in small groups to be used as the basis for small group discussion on the advantages and disadvantages of the transfer from one genre to another.

Activities to Review Basic 7th Grade Poetry Concepts

A. To review the concept that art and poetry deal with all kinds of experiences, objects, and ideas, select a group of pictures and short poems that help pupils understand that art does not necessarily confine itself to the "pretty" or "poetic" aspects of life. Some suggested poems could be: "The Last Leaf" by Holmes, "Out-Out" by Robert Frost, "When You're Away" by Hoffenstein, "I Had No Time To Hate" by Emily Dickinson. This activity should be limited to one class period.

B. To review the concept that art and poetry have a design, show pictures that are highly regular in pattern (geometric, white steps) and others that are impressionistic (where color and light establish focus) or realistic. Show how poetry uses design in its printed patterns by observing the form of some of the following poems in Stories in Verse ("Off to the War", p. 252; "Skipper Ireson", p. 242; "Ballad of the Huntsman", p. 171; "Maud Muller , p. 129). Stress the idea that design is established by patterns of repetition and contrast in the medium of a particular art.

Initiatory Activities for Grade 8 Unit

A. Use the film strip "What is Poetry?" (see "Materials" section) in conjunction with the suggested recordings to motivate interest in this unit and to give students the idea that poetry has a musical element that relates it to that art. Part One of the film strip, which counters some ideas that people have often had about poetry and relates poetry to the individual, should be handled through class discussion.

The emphasis in Part Two is on the relationship of early poetry to the oral or song tradition, carried on by a minstrel who survives in modern times in the form of such "folk" singers as Bob Dylan, Pete Seeger, and Joan Baez. Discuss the importance of the troubador to establish the fact that poetry stems from the people and is, in fact, the people's music. Trace the changing role of the troubador by playing the following recordings and discussing the stories related by each:

1. "True Tale of Robin Hood" from Robin Hood Ballads
2. "Katy Daly" (Irish troubador) from Halifax Three
3. "Reverend Mr. Black" (American cowboy and circuit preacher) from Kingston Trio #16
4. "Homeward Bound" by Simon & Garfunkel (Modern Folk Singers) from Parsley, Sage, Rosemary & Thyme.

Continue the filmstrip through the frames that compare the common elements of music and poetry. DO NOT USE THE SECTION ON IMAGERY, AS IT IS MORE APPROPRIATE IN THE 9TH GRADE UNIT.

B. To show how current folk music capitalizes on ballads that have been popular through the years, first play "Froggy Went A' Courting" by Alan Mills (Folk Songs for Young Folk), one version of the old ballad. Duplicate the words and have the class sing along with the record, or have a student bring in a guitar so that the class may sing the song.

Next, play "Frogg" by the Brothers Four (Roamin' With the Brothers IV), which is an up-dated version of the same ballad, and discuss the changes in both the story and the music.

Then, play "Frogg No. 2" by the Brothers Four (The Brothers Four Songbook), again noting the adaptations.

To give the students a feeling of the rhythm in these three selections, have them clap or stamp the beat.

Developmental Activities

Fictional Elements in Narrative Poetry

A. The narrative poem has the same elements as prose fiction: plot, setting, and characters. The plot -- what happens to somebody -- is usually the important element. Setting and character are often treated rather sketchily and developed only to the extent that they are required for the plot development.

1. Read "Lady Isabel and the Elf-Knight" (Stories in Verse, p. 151). Use the following questions in a class discussion to show that the plot is the central element of interest in this ballad and that character and setting are incidental:

    a. Where does this story take place? Describe the setting.

    b. What do you know about the characters? Describe them.

    c. What is the story in this poem about? Tell what happens.

    d. Of the three elements of narration, which is the most important in this story poem?

2. Read "Maud Muller" by Whittier (Stories in Verse, p. 129), another story poem which has plot as its most important narrative element. Use this poem to show that even though Tennyson includes more details, particularly of characterization and setting, these details are subordinate to the action.

    a. With the class, write a two or three-sentence summary of the plot on the chalkboard.

    b. Make a chart on the chalkboard, with one column for details of the setting and one for details of characterization. As the class examines the poem and picks out these details, list them in the appropriate column. Ask why each of the details is important in this story poem.

3. Read "Casey at the Bat" by Thayer (Stories in Verse, p. 7) to reinforce the understanding that the elements of narration are the same in prose and poetry. Have the class compare this poem to the other two selections read in order to generalize that though plot is the most important element, characterization actually accounts for the incidents.

4. Use the following questions to clinch the idea that in narrative poems, plot is the predominant element:

    a. In each of the three poems read, what was the author's purpose?

    b. Why are characters and setting treated in such a sketchy way?

    c. What generalization can you make about the elements which make up narrative poetry?

B. In other narrative poems, the character(s) and setting may be of equal interest to the plot. Read "The Cremation of Sam McGee" by Service (Vanguard, p. 163; Stories in Verse, p. 97; Directions, p. 158).

    1. Have one student begin re-telling the story in his own words. Move from one student to another until the full story is told.

2. Involve the class in an improvisation by having one student take the part of Sam and another the part of the Captain. Sam must explain why he wants to be cremated and the Captain must justify why he carried through the promise.

3. Organize the class into small groups to discuss this question: "Which element of narration is the most important in this poem and why?" Have a spokesman from each group present his findings to the entire class. (Note to the teacher: The students should draw the conclusion that the elements are tightly knit together to give unity to the poem.)

4. Have each student re-read the poem silently and list as many comparisons as he can find. Compile a class list on the chalkboard and discuss the contribution of each comparison to the total effect of the poem.

5. Have one-half the class read the poem in unison, while the other half makes note of all the repetitions used by the author. Those students who noted repetitions should present their findings. Draw the generalization that in this selection there are four different kinds of repetition (end rhyme, internal rhyme, initial sounds such as "blooms and blows", and stanza repetition). In a class discussion, induce the concept that repetition reinforces the poem's unity.

Note: Activities A and B may be extended or adapted for use with the following poems:

Plot, setting, and character interwoven:

"The Glove and the Lions" by Hunt (Stories in Verse, p. 6)

"Old Christmas" by Helton (Vanguard, p. 450; Stories in Verse, p. 82)

Plot of primary importance:

"The Mate" by Stokely (Directions, p. 330)

"The Unicorn" (Recording by the Irish Rovers)

Characterization developed:

"The Lady of the Tomahawk" by Coffin (Stories in Verse, p. 19)

"Abou Ben Adhem" by Hunt (Introduction To Literature, p. 119)

Setting emphasized:

"Spanish Waters" by Masefield (Stories in Verse, p. 19)

"Sea Lullaby" by Wylie (Stories in Verse, p. 37)

The Folk Ballad

C. One reason folk ballads are unforgettable is that they emphasize a fast-moving story with little or no moralizing. The subject matter -- heroic deeds, tragic death, unrequited love, bloody betrayals -- is still of interest to all of us. The stereotyped heroes and villains also make them easy to remember. But just a subject or a character does not make something unforgettable. In the final analysis it is the form that makes poetry memorable.

1. Read "Sir Patrick Spens" (Stories in Verse, p. 67).

   a. Read the ballad to the class and ask them to listen carefully in order to list the major happenings of the plot in chronological order. Use these questions for discussion:

      1) What is the story in this poem? If you were writing this story as a prose narrative, would you add or leave out anything? Why or why not?

      2) What is the general subject of the poem? (i.e., betrayal).

   b. Have the class read the first stanza of the poem in unison, clapping to indicate the accented syllables. Determine with the class why some of the syllables in the first stanza have been capitalized in this edition. Then, establish the rhythmic pattern with the class as a 4-3-4-3. Next, read and clap the accented syllables in the following three stanzas to see if the rhythm pattern is consistent. Tell the class that this is the typical rhythm pattern of the ballad stanza.

   c. With the class, examine the rhyme scheme of the first stanza by asking which words rhyme. Tell them to use the letter "a" to represent the last word of the first line and any other end word that rhymes with it. They should use the letter "b" for the next end-word which does not rhyme with "a", and so on, adding a new letter for each new rhyme. Establish the rhyme pattern as abcb. Check the other stanzas in the ballad to see if this pattern is repeated. Tell the class that this is the typical rhyme scheme for a ballad.

2. Read "Babylon" (Stories in Verse, p. 71).

   a. Read the poem and reinforce the previous learnings about ballads by discussing subject, plot, and rhyme and rhythm patterns.

   b. Have a student read the fourth line of the first stanza and ask where he has heard something similar to that before. ("Loch Lomond") Follow up with questioning: Why do you remember it? Do you remember the rest of the song? Why or why not? Why have the second and fourth lines of each stanza been italicized? What is this kind of repetition called? What purpose does it serve? Does it have more than one purpose? When you are finished reading the poem, what can you recite from memory? Why?

c. Review with the class the word "stereotype" (See 7th grade unit, "Stereotypes in Fact and Fiction".) What is a stereotype? What are some examples of stereotypes in literature? Are the characters in this poem stereotypes? Why?

D. To show that the repetition of rhyme and rhythm in ballad stanzas make them easy to memorize, engage the class in the following activity:

1. Put the following excerpt on the chalkboard and have the students read it three times:

> "This process, however, afforded me no means of
> ascertaining the dimensions of my dungeon; as
> I might make its circuit and return to the point
> I set out, without being aware of the
> fact, so perfectly uniform seemed the wall."

Then, cover the excerpt and see who is able to recite it from memory.

2. Follow the same process with each of the following selections to establish the fact that poetry with regular rhythm and rhyme is easy to remember:

> Elizabeth Borden procured a hatchet
> And decapitated her father with 40 blows.
> And when the task was neatly executed
> She used the hatchet 41 times on her mother.

> "Lizzie Borden took an ax,
> And gave her father 40 whacks.
> And when the job was nicely done,
> She gave her mother forty-one!"

3. Students will enjoy applying the same activity to the singing of "Robin Hood and the Bishop of Herford" (Stories in Verse, p. 116) to the tune of "Michael, Row the Boat Ashore," a traditional folk song with which they should be familiar. After they have sung the entire ballad once, go back to stanza one and have them re-sing it twice; then see who can recite the words from memory. With the class, identify the aids to memory. (Note: The tempo can be increased in order to save time.)

E. To show that the performer (in song or speech) adds a dimension of enjoyment and interpretation to a ballad, have several students in turn read the American ballad "John Henry" to the class, with the other interpreters absent. (A version of the ballad is available in the 9th grade anthology, Poems to Enjoy, p. 46) After these student performances, play the recorded version of the song by Harry Belafonte (from the recording Mark Twain). Discuss with the class the various interpretations of the ballad and induce reasons for the changes.

F. To indicate the added pleasure that music contributes to ballads, use "Barbara Allen" (Stories in Verse, p. 125). Have a student bring in a guitar and use the version of the ballad suggested, with the class singing the words (or play a recorded version of the song and allow the class to sing along). Discuss the following questions:

1. What kind of a mood does this ballad put you in? Why?

2. How does the music help to achieve this mood?

3. Why do you think this ballad has lived for so many years?

4. How is the story in this ballad similar to and different from other ballads we have read?

5. What is the plot of the story? What other stories can you recall with the same basic plot?

6. Which element of narration is the most important in this ballad? Why?

g. The simple language of the ballad reinforces the starkness of the plot.

1. Divide the class into six groups. Give each group one of the ballads they have read in class; ask them to examine the vocabulary used in it and discuss the following questions, citing examples from the ballads:

   a. Is the language of the ballads simple or ornate?

   b. Why is it appropriate that folk ballads employ simple language?

   c. What do we call the words which may have been in common use when the ballads were written but which are no longer used today?

2. Using the same grouping arrangement, have students examine "Barbara Allen" with one stanza assigned to each group. They are to look for and list expressions that would be considered as cliches or trite phrasings today. Discuss with the class these expressions (which are known as 'ballad commonplace") and ask the students why they think so many of these expressions found their way into the old ballads.

H. To focus on the subject matter of old ballads, have each student bring to class two articles from the newspaper which stress the type of subject matter they have been reading about in old ballads. Have several presentations of the news items. Ask each student reporter to indicate the similarity between the subject of the article and the subject of one of the ballads.

To show how a modern folk song writer can use a contemporary news item in a song, play "A Most Peculiar Man" and "Richard Corey" by Simon and Garfunkel (from the recording Sounds of Silence).

Have the class choose one of the news items and write a ballad which could be sung as a popular folk song. They should be certain to follow the stress pattern and rhyme scheme of the ballad.

I. To culminate the activities on the folk ballad, use the following suggestions with the traditional ballad, "Lord Randall".

1. Present the following version of the poem:

LORD RANDALL

Where have you been all the day, Randall, my son?
Where have you been all the day, my pretty one?
    I've been to my sweetheart's, mother.
    Oh, make my bed soon, for I'm sick at the heart
    And I feign would lie down.
What did she feed you, Randall, my son?
What did she feed you, my pretty one?
    Eels, boiled in broth, mother.
    Oh, make my bed soon, for I'm sick at the heart
    And I feign would lie down.
I feel you are poisoned, Randall, my son.
I feel you are poisoned, my pretty one.
    Oh yes, I am poisoned, mother.
    Oh, make my bed soon, for I'm sick at the heart
    And I feign would lie down.
What will you leave your mother, Randall, my son?
What will you leave your mother, my pretty one?
    A dead son to bury, mother.
    Oh, make my bed soon, for I'm sick at the heart
    And I feign would lie down.
What will you leave your sweetheart, Randall, my son?
What will you leave your sweetheart, my pretty one?
    A rope to hang her, mother.
    Oh, make my bed soon, for I'm sick at the heart
    And I feign would lie down.

While the class is reading the poem silently, have two students prepare (separately) to make oral readings of the poem. Ask the class to note each interpretation of the story. Then, play the recorded (spoken) version of the poem by Alexander Scourby (Many Voices, recording) followed by the recorded version with song by Harry Belafonte (Mark Twain, recording). Discuss differences between the students', Scourby's, and Belafonte's interpretations of the ballad. Induce reasons for these differences.

2, Have a committee of students compare for the class several other versions of "Lord Randall" to determine where there are gaps in the action of the story. Ask the class where one's imagination must fill in the gaps. How do various interpretations account for different versions of the same ballad? (Some references for different versions of the poem are: Stories in Verse, p. 153; Introduction to Literature, p. 435; and Worlds of People, p. 230.)

3. Prepare a choral reading of the poem with the girls reading mother's part and the boys reading Lord Randall's part. Use this activity to reinforce previous learnings about the use of punctuation for oral interpretation. What is the effect of the repetition of the last line of each stanza?

4. Have the students assume the viewpoint of either Randall, his mother, or the sweetheart, and in a composition justify the action of the individual as related to the story.

Note: The above activities can be used in part or in full with other ballads, such as:

"Edward, Edward" (Stories in Verse, p. 76)

"Johnnie Armstrong" (Stories in Verse, p. 119)

"Binnorie" (Stories in Verse, p. 122)

"King John and the Abbot of Canterbury"(Stories in Verse, p. 146)

"Geary's Rock" (Stories in Verse, p. 79)

"The Jam on Gerry's Rock" (Directions, p. 441)

"On Springfield Mountain" (Directions, p. 443)

The Literary Ballad

J. The literary ballad is a conscious imitation of the folk ballad, the primary difference being the known authorship. Read "The Wreck of the Hesperus" by Longfellow (Stories in Verse, p. 110) and use the following questions for discussion:

1. Is plot the outstanding fictional element in this ballad? How much information are you given about character and setting?

2. Would this story have been just as effective as a prose narrative? Why not?

3. How would you compare the rhyme scheme and rhythm pattern to those of a folk ballad?

4. Why did Longellow choose a poetic form that is associated in people's minds with a time long ago and that lends itself to a shorthand style of writing?

5. Who wrote the folk ballad Lord Randall or "Sir Patrick Spens"? Who wrote this literary ballad? What generalization can you draw from these answers?

6. How is the literary ballad "The Wreck of the Hesperus" different from a folk ballad?

K. To show that some literary ballads are written to create enjoyment through humor, read "The Ballad of the Oysterman" by Holmes (Stories in Verse, p. 113).

1. Have the students read the poem silently to familiarize themselves with it.

2. Call for volunteers who are willing to practice reading the poem orally at home in order to read it for the class as humorously as possible. Tell them not to be afraid to exaggerate the humorous elements of the conversation.

3. Have an in-class contest to determine which reader gives the most humorous interpretation of the ballad. After the readers have finished competing, discuss the elements of the poem that contribute to its humor and whether or not the oral readers brought out these qualities. Then, choose a winner of the contest.

L. Use "The Highwayman" by Alfred Noyes (Stories in Verse, p. 10) to summarize the characteristics of content and form in literary ballads.

1. To focus on the story in the poem and to emphasize the elements of news in the literary ballad, play "The Highwayman" by Alexander Scourby (from the recording Golden Treasury of Poetry). Prepare the class for listening by telling them in advance that they are going to write the lead paragraph of a news story for the local newspaper and they will have to be able to answer the following questions in their story: Who? What? Where? When? How? and Why? After listening to the recording, have the students write the lead paragraph in class.

2. To identify literary devices employed by the poet, give the students a copy of the poem and have them identify the details in the poem which would not be included in a news story. Put the following categories on the chalkboard and list the details in the appropriate columns: COMPARISONS WITH LIKE OR AS and OTHER COMPARISONS. (Note to the teacher: Do not use the terms for these figures of speech - similes, metaphores, and personification, unless the words are already in the students' vocabularies.)

3. To show the difference in the use of diction in folk ballads and in literary ballads and to give students practice in writing some figures of speech, duplicate a list of comparisons used in "The Highwayman", such as: "torrent of darkness", "gusty trees", "ghostly galleon", "hair like moldy hay", "tlot! tlot!", "cascade of perfume." Have the students in each case identify the object and the thing to which it is being compared. Have the students write their own comparisons for the same object.

4. To deepen appreciation for the drama inherent in the subject matter of ballads - - and at the same time provide opportunities for self-expression - - have students use improvisation to perform scenes from "The Highwayman".

To dramatize conflict, a group may improvise Bess' death scene. In preparation, discuss with the class the conflict between the soldiers' purpose and Bess' determination. Assign the parts to the students and give them time to plan the scene and rehearse the action. Have the students perform the scene for the class, letting the dialogue arise naturally from the action.

Or, to emphasize the highly dramatic quality of the story, select a narrator, assign the roles of Bess, Tim, the Highwayman, the landlord, and the soldiers, and have the students dramatize the action as the poem is read. If the students are sufficiently skillful, they may perform the action seriously for its dramatic impact. Or, if comedy relief is appropriate, they may play it as melodrama. An alternative activity would be to prepare a scenario of a TV or film version of "The Highwayman," draw up an ideal cast of professional actors, and sketch scene designs for the different episodes.

5. To show that the rhythm and rhyme scheme of both the literary and the folk ballad are similar, read the first stanza of "The Highwayman" and ask the students where there is a natural break in the rhythm of each line. Ask: If the first two lines were written as a four-line ballad stanza, what would the rhyme scheme and rhythm pattern be? Read the first two lines and clap the stressed syllables to identify the rhythm, and then identify the rhyme.

   Repeat the same exercise with the next four lines and show the students that the refrain ("Riding -- riding -- The highwayman came riding,") is not included in determining the rhyme and rhythm patterns. Ask: How do you know where the refrain begins? How do you know which words complete the four-line stanza? Induce the generalization that literary ballads follow the same pattern of rhyme and rhythm as folk ballads but are sometimes written in a different stanza form.

Note: The above activities can be used in part or in full with any literary ballads. Some suggestions are:

"The Rime of the Ancient Mariner" by Coleridge (Stories in Verse, p. 373)

"The Listeners" by de la Mare (Stories in Verse, p. 356)

"The Ballad of the Huntsman" by Robinson (Stories in Verse, p. 171)

"The Ballad of Marjorie" by Sigerson (Stories in Verse, p. 173)

Narrative Poetry Other Than Ballads

M. The differences between ballads and other narrative verse forms may be explored by using simple non-ballad narratives like "The Battle of Blenheim" by Southey (Stories in Verse, p. 366) and "Dunkirk" by Nathan (Stories in Verse, p. 368). Use these activities to induce recognition of the differences between ballads and other narrative verse:

Read the ballads and discuss these questions:

1. Is there an outstanding fictional element in either poem? Defend your position from the text of the poems. Do you think either of the authors' primary purpose was to tell a story? Explain.

2. What determines the stanza breaks in each of these two poems? Explain. (Note to the teacher: Southey is following a set form in each stanza, while Nathan adjusts stanza form to subject matter.)

3. Identify the rhythmic pattern and rhyme scheme in "The Battle of Blenheim" to see if it is consistent throughout. What poetic elements contribute to the unity in this poem? (Note to the teacher: The stanza form and the rhythmic pattern give unity).

4. Compare "Dunkirk" to a prose narrative. (Note to the teacher: Re-write the poem as a story with indented paragraphs and duplicate it for the students. Have them read first the prose version and then the poetic version to see that a similar effect is achieved and that the subject matter in this poem determines the stanza form.) Identify the rhyme scheme in this poem. Does the poet use a clearly defined pattern?

N. Sometimes the narrative poem is used as a way of conveying an idea. To show this, play "Child of Clay" by Jimmie Rodgers (from the recording Child of Clay) and "Honey" by Andy Williams (from the recording Honey).

1. Write the words of "Child of Clay" on the chalkboard so that the students can follow as the record is played. Who is this "child of clay" and what is his story? Why is the story told? What techniques does the author use to get the message across? How do the uses of stereotyped expressions and repetitions further the author's purpose?

2. Break the class into pairs. Have each pair select one "word-picture" from the poem (such as "supple mind") and give them enough time to plan a presentation of the image to the class, either verbally or pictorially.

3. As the students listen to "Honey", have them identify the typical family scenes described by the author. List these on the chalkboard and discuss them in relation to the meaning of the story. Why did the author choose these particular scenes? Why is the memory of these scenes more important to the narrator than the actual events were? What was the author's purpose in telling this story?

O. Read "Pershing at the Front" by Guiterman (Stories in Verse, p. 277) as a way of summarizing the various elements of narrative poems that are not ballads.

1. Select a narrator and four boys to read aloud the parts of Pershing, the Aide, the Top Sergeant and the Captain.

2. List the following terms on the chalkboard:

trench
shell-torn front
No-Man's Land
watchful foe
hell

powder stench
halted
camouflaged
firing steps
Aide

Ask the class to give synonyms for each of the words and phrases to determine why the author uses these particular words in relation to his subject. (Note to the teacher: The author's words indicate the seriousness of his subject in these instances.)

3. Have the class read the poem silently and then have individual students read it to the class very rapidly and very slowly. After the readings, ask the class whether the pace of the reading affected the humor in the poem. What devices are used by the author to treat a serious subject in a humorous manner? (Note to the teacher: rhythm and diction) Have the entire class re-read the poem, keeping time with their feet.

4. Select a narrator and four students to pantomime the action of the poem while it is being read.

5. Have the students explain in a paragraph how the author uses contrast to treat a serious subject in a humorous manner. (irony)

Note: Activities L, M and N can be used in part or in full with other narrative poems that are not ballads. Some suggestions would include:

"Lochinvar" by Scott (*Stories in Verse*, p. 104)

"Paul Revere's Ride" by Longfellow (*Stories in Verse*, p. 219)

"A Man's-Length Shadow" by Jacobs (*Vanguard*, p. 344)

"Columbus" by Miller (*Directions*, p. 109)

"The Romney" by Monroe (*Stories in Verse*, p. 358)

"Concerning the Economic Independence of Women" by Weaver (*Stories in Verse*, p. 361)

"Counter-Attack" by Sassoon (*Stories in Verse*, p. 364)

Synthesizing Activities

A. Recall with the class a number of ballads and other narrative poems which they have read during the unit and list them on the chalkboard. Make copies of several of the poems available, and in a class discussion, draw up a list of the characteristics for each type of poem studied. (Note to the teacher: Refer to the introductory statements at the beginning of each section in the developmental part of the unit.)

B. Give the class the following stripped story:

> "The robber took two million dollars from the First National Bank. He escaped on his motorcycle, under hot pursuit by the police. In error, he turned into a dead-end street, crashed into a barricade and died instantly."

Divide the class into small groups and ask them to discuss the problems inherent in transferring this story into another literary form. Assign each group a different literary form; i.e., play, pantomime, song, old ballad, literary ballad, short story. (Note that the groups are not asked to write but to discuss.)

C. Present the original ballads suggested in long-range Activity A.

D. Conduct the small group discussions on the advantages and disadvantages of transferring poetry into another genre suggested in long-range Activity C.

RELATED COMPOSITION ACTIVITIES

The major emphasis in composition in this unit is on writing narrative poetry and not writing about narrative poetry. Since ballads are featured in the unit, most of the writing involves ballads.

Teachers must remember that creative writing should not be graded in the same way as exposition. It should be returned without a letter grade and with helpful, encouraging comments. The writing should be taught inductively, using simple but good models as examples.

The following kinds of writing activities, included in the unit, are in order of approximate difficulty, from the least difficult to the most complex. Choice depends on interests and abilities of students.

writing limericks

rewriting a ballad as a short prose narrative

presenting a ballad as a pantomime or a dialogue

writing an original ballad from a newspaper article

converting a given prose story and a tune into a ballad

using a familiar ballad tune as the frame work for writing an original ballad

writing characterization from a specific point of view

explaining how an author uses contrast to treat a serious subject in a humorous manner

writing an original ballad and setting it to music

The following activities are not already written into the body of the unit, but may be used by all teachers at appropriate times.

A. To clinch the idea that there are gaps in the story in old ballads and that the reader must use his imagination to supply missing information, give the students an old ballad and have them write another version, by filling in the details.

B. To practice writing in ballad style, have the students write a sequel to or a parody of one of the ballads read in class.

C. To gain greater understanding of the importance of the prologue in a ballad, have the students write just the prologue for an original ballad, using the typical stress and rhyme pattern.

D. To increase facility in the manipulation of language for an expressed purpose, have the students practice writing couplets and/or quatrains.

Additional suggestions

*A. To help the students make succinct statements of generalizations (e.g., the important concepts of the unit), have them write an extended definition of a ballad.

B. To give the slow learner a simpler way of writing a narrative poem, have him write original limericks. (Refer to the 7th grade unit, "Art and Designs in Poetry," p.20).

C. To reinforce the idea of compression in poetry, have students write original obituaries and/or classified advertisements about or dealing with characters or situations in some of the ballads read. Use the local newspaper for models.

RELATED LANGUAGE ACTIVITIES

The material used in this unit lends itself to language study in any or all of the following areas, depending upon the time at the teacher's disposal and the interest and previous linguistic background of the class: (1) dialogue and dialect in ballads; (2) levels of diction: archaisms in folk ballads, slang in modern "folk ballads," and the more literary diction of the art ballad; (3) relationships of intonation and the sounds of English to the rhythm and rhyme schemes of the ballad.

The activities listed below are suggested as examples of the sort of thing that can be related to the study of any poem where the appropriate linguistic elements are present.

A. To make students aware of the levels of diction employed by poets, have them compare the word choice in an old ballad, in a literary ballad, and in a modern folk song. First, have them read an old ballad and identify the words which seem 'old fashioned.' Divide the class into groups and have the students look up these words in a dictionary to see if the words have become archaic or if the meanings of the words have changed. If they have, ask the students to suggest words a modern writer would use in their place. (1) Next, have the students select expressions from a 19th or 20th century literary ballad that still seem old-fashioned. Discuss why the poet would use these old expressions. (2) Then, have the class listen to a modern folk ballad and identify words or expressions that would probably have to be explained to listeners 50 - 100 years from now.

B. To illustrate how modern folk ballads employ regional and local dialect, ask the students to bring to class the words of a modern folk ballad which contains dialect. As the students read the ballads and identify the dialect, have the class explain the effect of the use of dialect.

C. The following activity will demonstrate that the intonation and sound patterns in poetry are related to music as well as to the intonation and sound systems of English.

1. List words, phrases, and prose sentences such as the following on the chalkboard:

   school scholar to school

   to the little old red schoolhouse

   The boy walked to the little old red schoolhouse.

2. Have the students listen while you read these and identify the strongest or heaviest stress for each. (Note: There is only one in each, toward the end.)

3. Give the students a verse line, a stanza, and a sentence from a poem and have them clap the stresses. Ask why there are so many stresses in poetry and not in prose.

4. Use the line from a popular song and have the students clap the beat. Ask how many beats they clapped to a sentence of music. Induce the generalization that the poem uses a musical stress in a regular pattern instead of the ordinary phrase or sentence stress of English prose.

D. Use the following activity to demonstrate that some rhymes are easier to form than others in a given language and that the ease or difficulty of word rhymes conditions the writer's choice of words.

1. Put the following one-syllable words on the chalkboard and ask the students to give rhyming words for them: cat, like, green, fright.

2. Next, put the following two-syllable words on the chalkboard and ask for rhyming words: never, mangle, mother, clearly, fiddle.

3. Then, put the following harder two-syllable words on the chalkboard and ask for rhyming words: orange, frolic, women, distant. (Students may use a rhyming dictionary to do this activity, if they wish. They should conclude that some words are easier to rhyme than others and therefore influence the poet's choice of rhyme and, sometimes, rhythm.)

4. To demonstrate the idea that ease of rhyme will dictate form, select the stanza from one poem and place it on the chalkboard, omitting two end rhymes. Have the students experiment with rhyming words. (Students should discover that words which are hard to rhyme can be placed at the end of lines where the pattern does not require rhyming. They may also decide to use blank verse or imperfect rhymes.

E. To help the students discover how forced rhyme can lead to triteness and how authors can overcome the necessity for forced rhyme by using sound repetitions, such as consonants and vowels, use the following activity:

1. Use the trite lyrics to a song such as "By the Light of the Silvery Moon" to show how forced rhyme is employed. Have the students identify all the rhyming words to establish the point.

2. In contrast, use excerpts from "The Highwayman" to show where the poet uses other types of sound repetition besides end rhyme as a literary device. (i.e., "over the cobbles he clattered and clashed" -- consonant repetition; "She strove no more for the rest" -- vowel repetition).

EVALUATION

A. Collect and evaluate the reading reports suggested in long-range Activity B.

B. Have students listen to their favorite radio station and select five to ten current folk songs with stories they can narrate to the class. In addition, have them find newspaper clippings that deal with the same general subjects as the folk songs. Have them compare the folk songs and news clippings to the subject and the action in the ballads read in class.

C. Original ballad presentations under Synthesizing Activity C could also be used for evaluative purposes.

D. Have each student (independently or in small groups) select a narrative poem not studied in class and plan an oral presentation of it for the rest of the class.

E. Give each student a short ballad which he has not read, and have him write the story in his own words.

F. Administer an objective test on the concepts stressed in this unit.

MATERIALS

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Brothers Four Songbook, The. 12"-33 1/3 RPM. Columbia CL 1697.

Child of Clay. Jimmie Rodgers. 12"-33 1/3 RPM. A&M Records SP 4130.

Folk Songs for Young People, Vol. I. Alan Mills. 12"-33 1/3 RPM. Educational Visual Aids, East 64 Midland Avenue, Paramus, New Jersey, $3.73.

Golden Treasury of Poetry, A. Alexander Scourby. 12"-33 1/3 RPM. Golden Record, Affiliated Publishers (Pocket Books, Inc.), 630 Fifth Avenue, New York, New York, LP84.

Halifax Three, The. 12"-331/3 RPM. Epic LN 24038

Honey, Andy Williams, 12"-33 1/3 RPM. Columbia CS 9662.

Kingston Trio #16. 12"-33 1/3 RPM. Capitol T1871.

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Roamin' With the Brothers Four. 12"-33 1/3 RPM. Columbia CL 1625.

Robin Hood Ballads. Wallace House. 10"-33 1/3 RPM. Folkways FP 839.

Sounds of Silence. Simon & Garfunkel. 12"-33 1/3 RPM. Columbia CL 2469.

Unicorn, The. The Irish Rovers. 12"-33 1/3 RPM. Decca DL 7495

Filmstrips

What is Poetry? Lesson plan film strip in three parts. Kunz, Incorporated, 207 E. Patapsco Avenue, Baltimore, Maryland. $6.00.

THE STORY IN THE POEM

Grade Eight

Unit Objectives

A. Concepts and Generalizations: To help students understand that

1. Narrative poetry has the same fictional elements as prose fiction
2. Plot is the most important fictional element in narrative poetry
3. Ballads deal unusually well with the supernatural, the dramatic (and/or violent), and the topical aspects of life.

B. Skills: To assist students in developing these abilities:

1. To interpret the literal (story or plot) level of narrative poetry.
2. To "translate" narrative verse into different genres.

Long Range Experiences

A. Use records of popular songs and ballads as illustrations of the various elements of narrative verse.

1. Play a variety of popular records and ask the students to listen for the following elements of narrative verse:
   a. the story or plot
   b. the use of repetition
   c. the use of violent, dramatic, or supernatural themes
2. Encourage students to bring popular records to class. Use these records to establish a list of "Classroom Classics"; that is, records which the students believe will remain familiar for a long time to come.
3. As an alternative to number two, collect and play records for discussion which have remained familiar for the past several years. Possible suggestions:
   a. Big John
   b. The Man Who Shot Liberty Vallence
   c. P T 109

B. To reinforce the concept that the plot is the most important fictional element in narrative verse, have the students draw pictures of scenes from their favorite records or poems for bulletin board use. The class could be divided into groups and each group could provide at least one scene during the unit.

Initiatory Experiences

A. To introduce the idea that poetry is found in music, and in fact, originated in music, complete the following experiences:

1. Show part II of the filmstrip, "What is Poetry?" (Kuntz Inc.) to the class. Use the following questions as a basis of discussion for the filmstrip:

   Answer the following by placing a T after each statement that is True and an F after each statement that is False.

   a. Long ago people told stories around campfires. ____

   b. The stories people told long ago were in verse. ____

   c. Pop music was the music of the stories told long ago. ____

   d. Troubadours recited the verses of the stories to music. ____

   e. Poetry was the King's music. ____

   f. The poetry of music is personal. ____

   g. There is only one way people can read and react to poetry. ____

   h. Poetry does not repeat itself. ____

   i. "I'm melting" is a poetic expression found in speech. ____

   j. Poetry cannot give word pictures. ____

2. Continue the concept of finding poetry (narrative poetry) in music by having the student bring a record of his choice to class. Divide the class into several small groups. Have each group discuss their records to decide which records tell a story and which do not. From those records that do tell a story each group is to pick one record which they believe tells the most exciting story. Play the chosen selection of each group, having a student briefly summarize the story after each selection.

B. To trace the development of the ballad from the oral to the written, have the students construct a large bulletin board of a forest scene. In the center of the drawing have several cardboard or paper figurines of the class' favorite comic strip characters dressed in midieval costumes. Have the character in the center dressed in a troubadour's costume with lute in hand. Have the class listen to a modern narrative song and an early folk ballad. Use the bulletin board and records as a basis for discussion of the development of the ballad.

Developmental Experiences

Fictional Elements in Narrative Poetry

A. To introduce the concept that plot is the most important element in narrative verse, use the following activities with the poem, "Casey at the Bat" by Thayer (Stories in Verse, p. 7).

1. Bring several articles or pictures of articles used in a baseball game to class for students to identify. Involve the class in a discussion of the equipment and rules of the game. Prepare and play a tape recording of the poem. As you play the tape have the students listen to see which team wins the game.
2. Have the students complete the accompanying score card for the bottom of the last inning on page P46.
3. Use the accompanying puzzle on page **P50, entitled Casey at the Bat.**
4. Play the tape again and have several students pantomime the various players. The rest of the class may take the part of the fans.

B. To further develop the concept that plot is the most important element of narrative poetry use the record, "The Unicorn" by the Irish Rovers (Decca Records) with the following activities:

1. Initiate a class discussion on mythical animals the students know, or bring to class pictures of several mythical animals for the class to identify (such as the centaur, dragon, unicorn).
2. Play the record, "The Unicorn" hand have the students listen to find out what happened to the unicorn.
3. Use the following exercise to get the maximum number of students involved in talking about the action of the story.

a. When this story takes place, the earth was ________________.

b. There were ________________ kinds of animals.
(Few or many)

c. The loveliest animal of all was the ________________.

d. God saw some ______________ and he felt ______________.

e. God decided to make it ______________________.

f. God told ______________ to make a ________________.

g. Noah finished the ark just as the __________ started.

h. Noah got all of the animals except the ____________.

i. Noah saw the __________ hiding and playing silly __________.

j. People never see __________ now because the __________ drifted them away.

4. Review the incidents of the plot as follows:

   a. Separate the class into small groups.

   b. Ask each group to select incidents in the poem to draw.

   c. Teacher or students can use these drawings in a discussion to summarize the plot.

C. To show that in some narratives, character and setting make a significant contribution to the plot, complete the following activities:

1. Initiate a class discussion about the variety of procedures that are used to take care of the dead.

2. Play the recording "The Cremation of Sam McGee" (Prose and Poetry Enrichment Record Album Three, The LW Singer Company)and ask students to listen to find out why Sam wants to be cremated.

3. Involve the class in improvisations to retell the main points of the story. Consider the following for improvisation:

   a. Sam trying to convince the captain to cremate him when he dies.

   b. The captain preparing the furnace for Sam's body.

   c. A conversation between Sam and the captain when the captain goes back to the furnace to check on Sam's body.

4. Use the following exercises to demonstrate the significance of character and setting as well as plot in the poem.

   Directions: Place an X in the space next to the correct answer for each question:

   a. Sam McGee was always

   ____hot

   ____cold

   ____warm

   ____chilly

b. Sam's greatest fear was

____ dying

____ never going home

____ a cold grave

____ not finding gold

c. Cap couldn't get rid of Sam's body because

____ the ground was frozen

____ Cap promised to cremate Sam

____ the dogs ate the body

____ the body was frozen to the sleigh

d. When the captain came to Lake Lebarge he found a

____ boat in the ice

____ cemetary

____ small town

____ train

e. Underline each phrase that describes the setting of the story:

land of gold
secret tales
icy grave
land of death
homeless snows
quiet clay
frozen chum
Northern lights
dogs were fed
lashed to the sleigh
lone firelight
every day
felt half mad
furnace roared

f. Directions: Underline the word most consistent with setting and character.

"There are strange things done in the midnight (sun, moon)."
"Why he left his home in the (North, South) to roam 'round the pole, God only knows."
"It's my awful dread of the icy (snow, grave) that pains."
"And before nightfall a (corpse, skeleton) was all that was left of Sam McGee."
"Some (coal, wood) I found that was lying around."
"The flames just soared, and the furnace (roared, jumped)."
"I guess he's (done, cooked), and it's time I looked."

"I greatly fear you'll let in the cold and (storm, snow)."
"Was the night on the marge of Lake Lebarge I (drowned, cremated) Sam McGee."
"Since I left Almtree, down in Tennessee, it's the first time I've been (happy, warm)."

5. Emphasize the importance of setting with the following activities:

   a. Reread appropriate parts of "The Cremation of Sam McGee," to the class and have students indicate where sound effects would make the poem more interesting.

   b. Divide the class into several groups. Have each group choose various sound effects that would make the poem more interesting. Let each group develop and practice an oral version of the poem that includes their chosen sound effects. Suggested sounds: whimpering, howling dogs, singing, pulling up boards.

   c. Ask one group to record a presentation of activity b.

D. To introduce the major concerns of life that were stressed in older ballads, use the filmstrip, In Search of Gold (Folk Songs in American History, Warren Schloat Productions, Inc.) with accompanying record as follows:

1. Preview the game "In Search of Gold" with the class by reading through directions on the exercise sheets and explaining that the worksheet (page 59) will be completed one section at a time.

2. Stop the filmstrip and record after each ballad to help students to complete the appropriate section of the worksheet, "In Search of Gold." Page 59

3. Use the following questions for classroom discussion:

   a. What routes were used to get to Sacramento in the different ballads?

   b. What dangers did the people endure trying to reach Sacramento?

   c. What common topic is found in each ballad?

E. To provide additional experience with major concerns of life found in ballads use the topic of desertion in the poem, "John Anderson's Trial" page 43 , with the following activities:

1. Have students read the poem to find out what evidence is given to convict John Anderson.

2. Have students complete the exercise "Court Records" page as though they were a member of a court of appeals.

3. Give students the opportunity to exonerate Anderson by allowing them to create small courtroom skits in which a surprise witness appears to tell the "true" account of what happens.

F. To show how a modern folk song writer uses contemporary topics in a song, use the record, "Masters of War", by Bob Dylan (from the Free-Wheelin' Bob Dylan, Columbia Records) as follows:

1. Bring to class pictures of planes, bombs, guns or other impliments of modern warfare to stimulate student discussion on producing the weapons of war.

2. Have students listen to the record to determine whether Bob Dylan is in favor of war or opposes war.

3. Write the words to the song on the board or distribute a ditto to students and have them complete the following chart:

Phrases that Criticize the "Masters of War"	Phrases that Praise the "Masters of War"

4. Use the following questions to initiate classroom discussion:

   a. Who were the "Masters of War?"

   b. What were their products?

   c. How did they use other people?

   d. How does Bob Dylan feel about the "Masters of War?"

G. Use "The Highwayman" by Alexander Scourby (from the recording Many Voices, Adventures for Readers: Book I) to illustrate the dramatic element in the ballad as follows:

1. Prepare the students for listening by telling them in advance that they are to listen as though they were going to write a feature article for a local newpaper. Explain that they will have to be able to answer the following questions in their story: Who? What? When? Where? Why?

2. Play "The Highwayman" read by Alexander Scourby.

3. Direct students to complete the exercise found on page P30:

a. (Who?) Match the following by placing the term on the right next to the character on the left that it matches.

________________ Soldiers maiden in distress

________________ Tim informer

________________ Bess law officer

________________ Highwayman bad guy

b. (What?) Arrange the following in the order in which they occur in the story by numbering the events from 1 to 8.

______ Soldiers tied up Bess.

______ Tim overhears the Highwayman's plans.

______ The Soldiers shoot the Highwayman.

______ The Highwayman calls on Bess.

______ The Soldiers come to the inn.

______ Bess shoots herself.

______ The Highwayman hears of Bess's death.

______ A shot warns the Highwayman.

c. (When?) Fill in the following time table with one of the following times:

Midnight Dawn Sunset

Time	Event
____________	The Soldiers come to the inn.
____________	Bess shoots herself.
____________	The Highwayman hears of Bess's death

d. (Where?) Draw three of the following on the back of this paper.

inn
inn-yard
bedroom
bedroom window
West highway

e. (Why?) Answer the following by placing an X in the space next to the statement that gives the correct reason for that event:

The reason Tim told on the Highwayman:

______ for the reward

______ because he loved Bess

______ to become famous

The reason the Highwayman was returning to meet Bess:

______ to bring Bess gold

______ to kill Tim the Osler

______ to hide at the inn

The reason Bess shot herself:

______ to save the Highwayman

______ to keep the soldiers from kissing her

______ to warn her father

The reason the soldiers came to the inn:

______ to arrest Bess

______ to arrest the inn-keeper

______ to catch the Highwayman

4. Ask students to complete the worksheet entitled "The Highwayman," on page P - 47.

5. Have students improvise several of the scenes they found most interesting. Or, suggest several scenes for the class to improvise.

   a. Bess's death scene

   b. The Highwayman's death scene

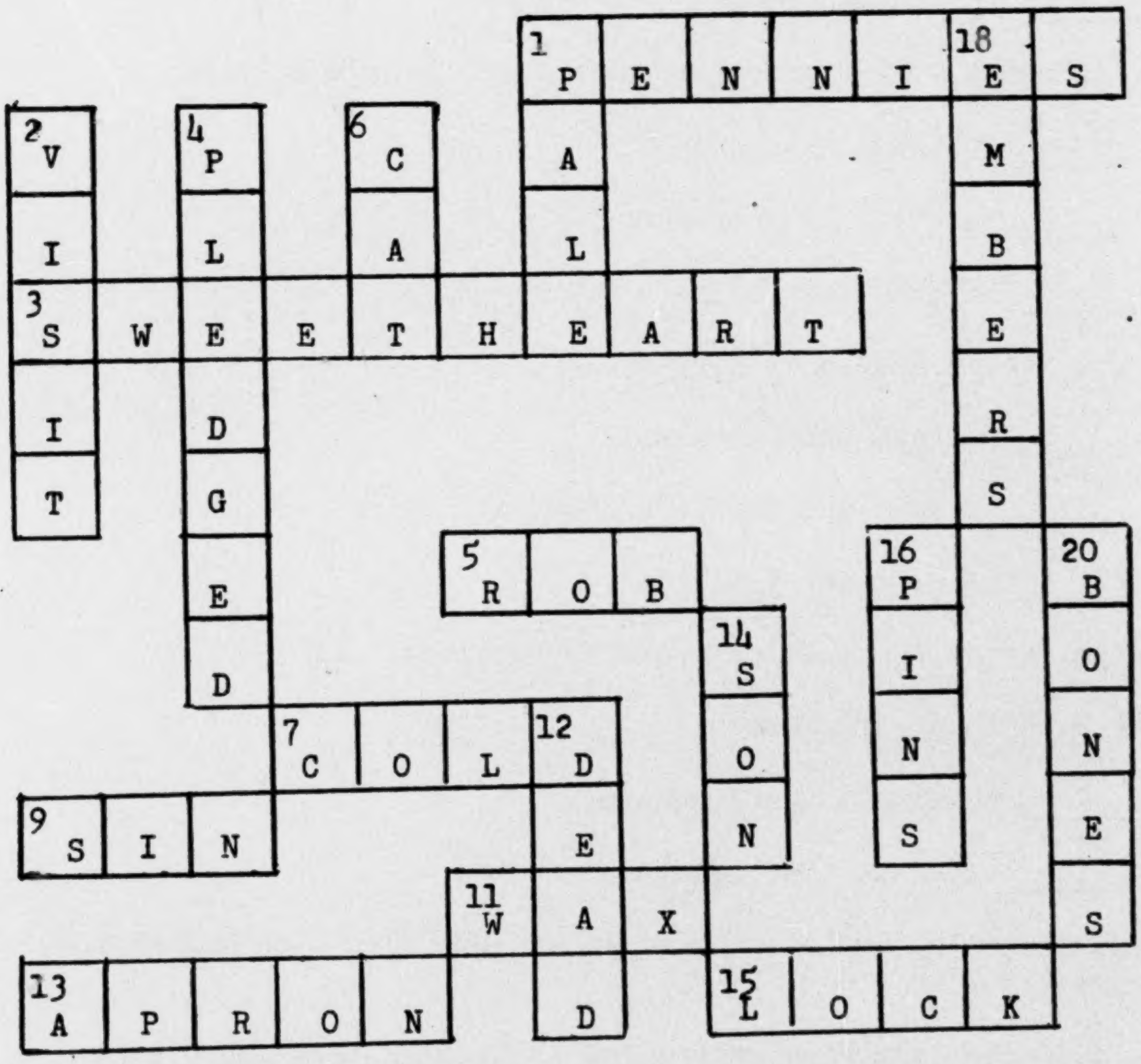
   c. The soldiers taking over the inn

H. To introduce the supernatural element of the ballad to the class use the following **experiences:**

1. Introduce the ballad, "The Image" (Stories in Verse, pp. 74-76) by showing the class a paper or rag doll pierced with several pins to initiate a discussion on voodoo. Develop interest in the discussion by passing the doll around the room allowing students to use it as though it were a real voodoo figure.

2. After the discussion, select two students to read the parts from "The Image".

3. Have the students complete the puzzle on page P - 57.


1 PENNIES
1 PALE
2 VISIT
3 SWEETHEART
4 PLEDGED
5 ROB
6 CAT
7 COLD
9 SIN
11 WAX
12 DEAD
13 APRON
14 SON
15 LOCK
16 PINS
18 EMBERS
20 BONES

4. Encourage student discussion with the following questions:

   a. Where had William been?

   b. What did William see?

   c. Describe the weather.

   d. What happened to William at the end of the poem?

   e. What two reasons does the poem suggest for what happens to William? (Death by black magic or death due to over-exposure to the weather?)

5. Ask the students to draw a picture that could be used on a record album cover. Suggestions for the class:

   a. A witch sticking pins in a doll

   b. Large doll pierced with many pins

c. doll figure burning in a fire

d. voodoo doll sitting on a coffin

e. wedding cake top with pins piercing the groom

Narrative Poetry Other Than Ballads

I. To examine the story element of non-ballad narrative poetry, use the poem, "Paul Revere's Ride" by Henry Wadsworth Longfellow (Stories in Verse pp. 219-224 or the record Famous Poems that Tell Great Stories, Decca Records.)

1. Bring several pictures of scenes from magazines that depict danger (racing cars, sky diving, mountain climbing, etc.). Discuss with the class possible motives for performing dangerous deeds. Have students suggest other dangers and what motivates man to undertake them.

2. Read the poem or play the record and ask students to determine why Paul Revere undertakes the danger he does.

3. Direct students to complete the exercise "Wanted" on page P - 53 as though they were writing a wanted poster.

4. Discuss the following with the class:

   a. What was Paul Revere's purpose for riding through the Middlesex villages?

   b. What was happening in the streets of Boston?

   c. What was seen from the tower of the Old North Church?

   d. What account of a battle does the poet give?

5. Have the students separate into small groups and orally rewrite the story in dialogue as though they were the committee that planned the famous ride. Have the students rehearse and then record their stories for discussion.

J. Sometimes the narrative poem is used as a way of conveying an idea. To show this use the record, "Honey" by Andy Williams (Honey, Columbia Records, C 59662) with the following activities:

1. Involve the class in a discussion of the eventful and non-eventful events in their lives. To emphasize that the eventful happenings are usually remembered while the non-eventful happenings are forgotten, activities similar to the following may be used:

   a. Ask students to construct a list of the biggest surprises in their lives.

b. Ask them to try and construct a list of what they ate for breakfast a year ago.

c. Inquire as to why people are more apt to remember certain things and not others. Then ask what things are usually remembered and what things are usually forgotten.

2. Play the record "Honey" and have students listen to determine what events of Honey's life are mentioned.

3. Have students complete the following exercise:

a. Match the letter of the phrase on the right with the letter of the word on the left that is best described.

_____ a. twig
_____ b. snow
_____ c. puppy
_____ d. late show
_____ e. angels
_____ f. cloud

g. watered Honey's flowers
h. caused Honey to cry
i. object Honey planted
j. caused Honey to fall
k. took Honey away
l. a Christmas present

b. Answer the following by placing a T next to each statement that is true and an F next to each statement that is false.

_____ The twig Honey planted died.

_____ The narrator laughs when Honey slips and falls in the snow.

_____ The puppy kept Honey awake Christmas night.

_____ Honey was punished for wrecking the car.

_____ The narrator laughed at Honey for crying over the late show.

_____ Honey died in the spring.

_____ Honey grew flowers in addition to a tree.

c. Decide which items in the following list the narrator considers "fond memories" of Honey and which he does not. Place the items that are "fond memories" in column A and those that are not in column B.

Honey falling in the snow.
Honey was kind of dumb and kind of smart.

Puppy kept narrator awake.
Honey crying over the late show.
Honey crying needlessly in the middle of the day.
Narrator misses Honey.
Honey wrecking the car.
Cloud watering Honey's flowers.

Column A "fond memories"	Column B "not fond memories"

4. Use the following questions for classroom discussion.

    a. What are the things happening to Honey that the narrator finds humorous?

    b. Would these events be humorous to everyone? Explain.

    c. Why does the narrator find them humorous?

    d. Do the events of the story indicate that the narrator is mostly sad or mostly lonely? Explain.

K. For additional practice with the story element of non-ballad narrative poetry provide the following experiences based on the recording of the poem "Abou Ben Adhem" from (Famous Poems That Tell Great Stories, Decca Records) or the poem by Leigh Hunt in Stories in Verse, p. 159.

1. Initiate a class discussion based on student experiences with stories of visions by the supernatural. Ghost stories and religious stories are possible types of stories for discussion.

2. Have the class read or listen to the poem to determine the reason for the angel's appearance to Abou.

3. Have two students improve the dialogue between Abou and the angel.

4. Provide a closer examination of the events of the story by having students complete the puzzle on page P - 51.

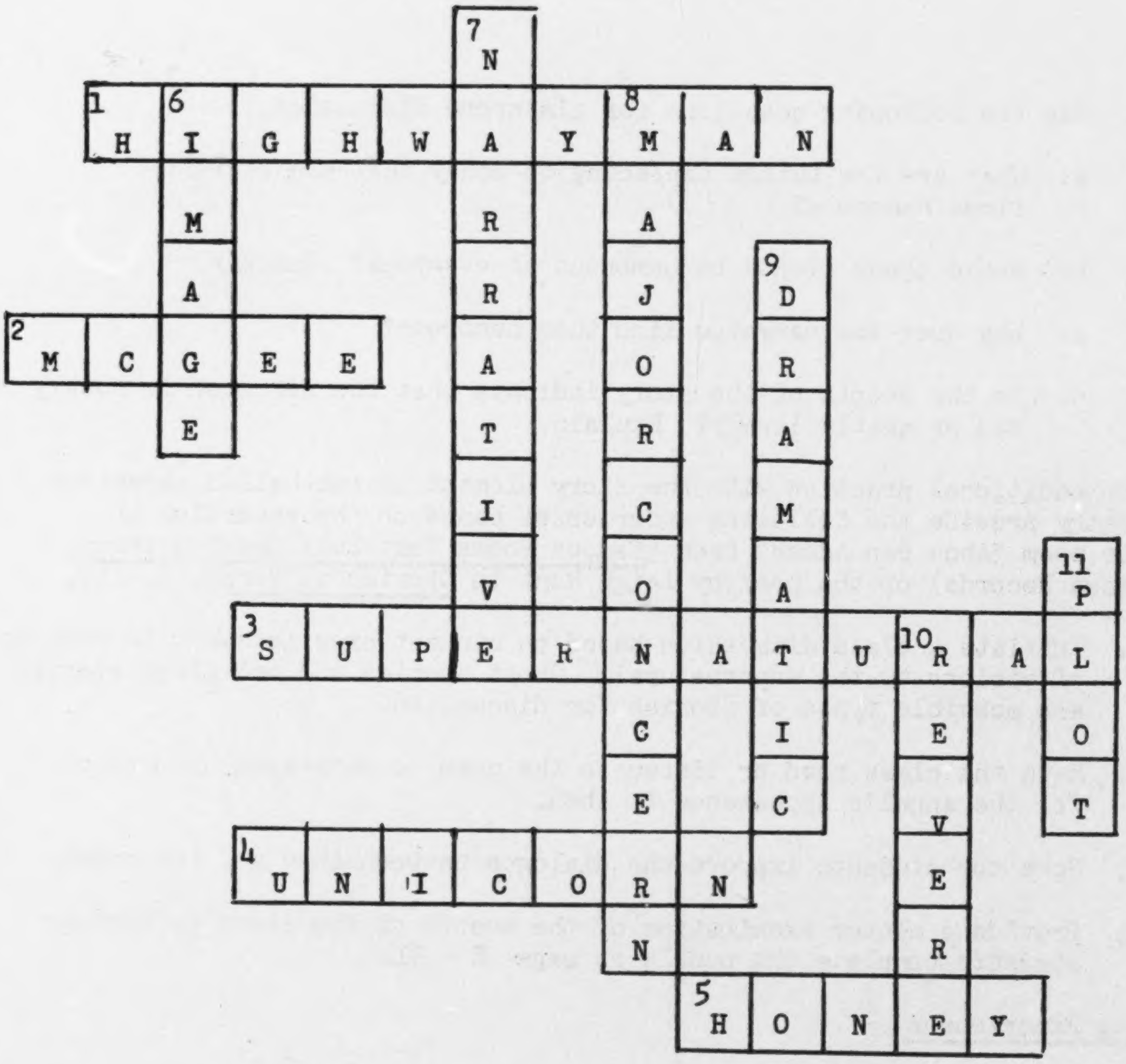
Summarizing Experiences

A. Divide the class into small groups. Have each group choose a favorite record from long-rage activity A-2 and present the story to the class in a different literary form; i.e. play, pantomime, short story.

B. **Have students select four or five narrative poems that they considered the most interesting poems mentioned in the unit. Plan and write a summary of each poem to be reproduced and put into a class magazine or booklet. Students could be involved in illustrations for covers and articles as well as in the experience of writing.**

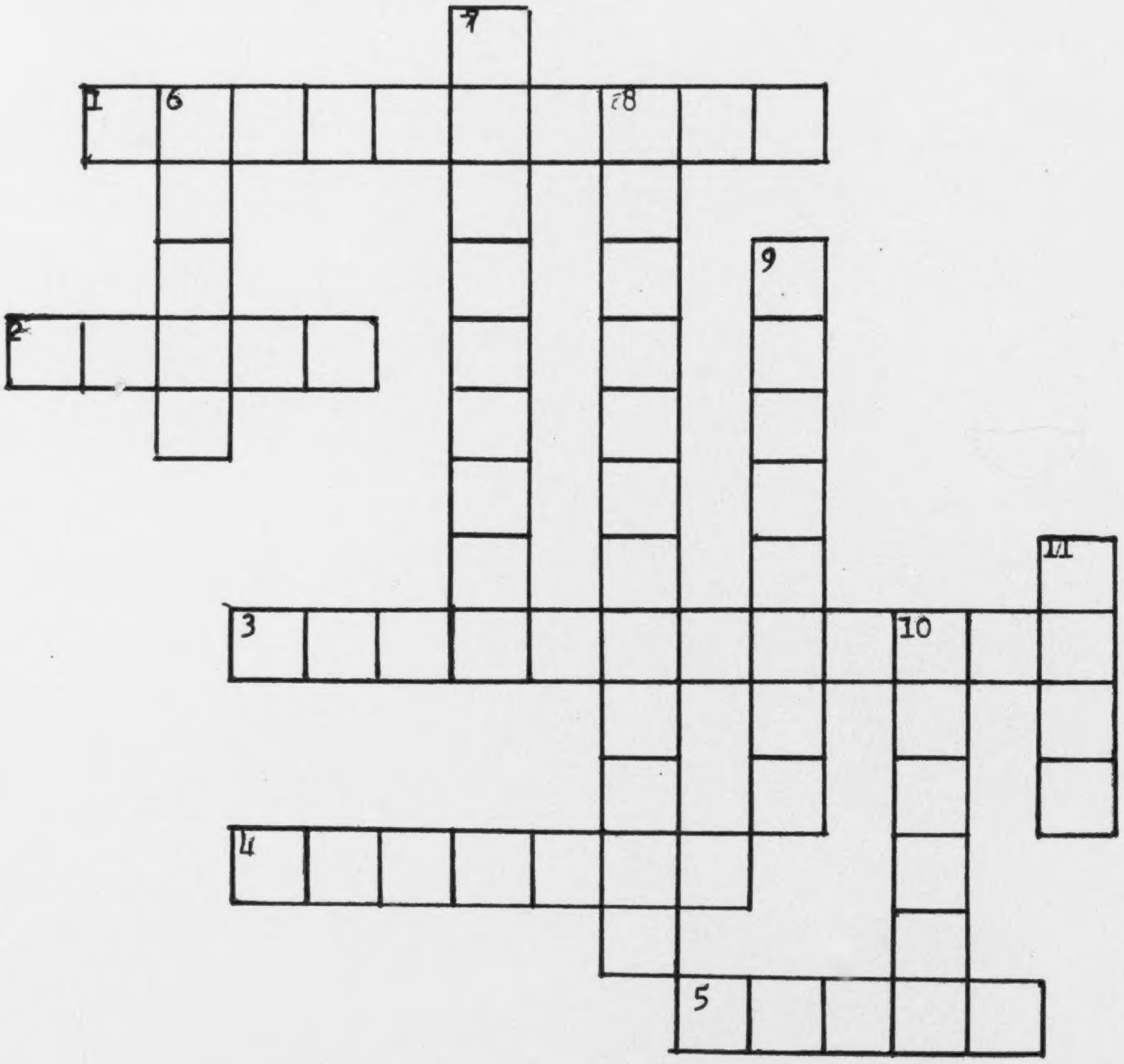
C. **Reproduce the crossword puzzle on the next page for the students to complete.**

ANSWERS


1 HIGHWAYMAN
2 MCGEE
3 SUPERNATURAL
4 UNICORN
5 HONEY
6 IMAGE
7 NARRATIVE
8 MAJORCONCERN
9 DRAMATIC
10 REVERE
11 PLOT

The Story in the Poem

Fill in the following puzzle with the words at the bottom of the page.



1. Poem about a robber
2. Last name of prospector
3. Type of ballad meaning unearthly
4. Record about an imaginary animal
5. Record about a lost wife
6. Poem about voodoo
7. Term for a poem that tells a story
8. Term for topics of interest
9. Term for serious topic
10. Last name of midnight rider
11. Most important element of narrative poetry

McGee
Unicorn
Highwayman
Image

Revere
Honey
Narrative
Plot

Major Concern
Supernatural
Dramatic

Bibliography

A. Books

Hohn, Max T. *Stories in Verse*. New York: The Odesy Press. 1961.

Parker, Elinor. *100 Story Poems*. New York: Thomas Y. Crowell Company. 1951.

B. Recordings

Child of Clay. Jimmie Rodgers. 12" 33 1/3 rpm. A & M Records SP 4130.

Famous Poems That Tell Great Stories. 12" 33 1/3 rpm. DL 9040.

Farewell Angelina. Joan Baez. 12" 33 1/3 rpm. Vanguard VRS 9200.

Freewheelin' Bob Dylan, The. Bob Dylan. 12" 33 1/3 rpm. Columbia CS 8786

Honey. Andy Williams. 12" 33 1/3 rpm. Capitol Tl 871.

Many Voices, Adventures for Readers: Book I. 12" 33 1/3 rpm. Produced by Spoken Arts, Incorporated for Harcourt, Brace and World, Inc. New York.

Prose and Poetry Enrichment Records: Album Three. 12" 33 1/3 rpm. Produced by Enrichment Materials, Inc. for the L. W. Singer Co.

See What Tomorrow Brings. Peter, Paul and Mary. 12" 33 1/3 rpm. Warner Brothers Records WS 1615.

Unicorn, The. The Irish Rovers. 12" 33 1/3 rpm. Decca DL 7495.

C. Filmstrips

Folk Songs In American History. #3 Workers of America. Warren Schloat Productions, Incorporated. Pleasantville, New York. With record.

Folk Songs In American History. #4 In Search of Gold. Warren Schloat Productions, Incorporated. Pleasantville, New York. With record.

Folk Songs In American History. #5 The South. Warren Schloat Productions Incorporated. Pleasantville, New York. With record.

What is Poetry? Kuntz, Incorporated. 207 E. Patapsco Avenue., Baltimore, Maryland.

Student's Name ____________________ Date ________________

COURT RECORDS

Defendant's name ____

Prosecutors ____Army

Accused of the crime of ______________________________ away

from ________________ troops.

Scene of crime Quang ____________________

Evidence Cited From ____________________ troops

he ____________ away, from ________________

men ______________ his ________________.

The Defendant's speech: "Hear me, please!"

So little's the ______________ that
hides the ________________, of the
unknown _________________ dwelling
within! ______________ or sleeping,
I see dead ____________, their bodies
are ____________ with large __________
holes __________ me, mistreat me, I
only dread, the __________of God and
the __________ of the dead.

John Anderson's Trial

Of all the trials since the birth of time,
Retold in story or sung in rhyme,
The strangest trial witnessed by the eye,
Was that of Anderson's at Quang Tri.
Young John Anderson for his cowardly heart,
Branded, dishonored and forced to live apart
By the United States Army.

Branded like cattle, stripped of his rank,
Cast aside at the old road bank,
Beaten and exiled in every part,
So he endured this curse in his heart:
Here's John Anderson for his cowardly heart,
Branded, dishonored and forced to live apart
By the United States Army.

Scores of people, some old and some young,
Strong of muscle and clever with tongue,
Lashed and insulted as he staggered past,
Chanting and singing their loud repast:
Here's John Anderson for his cowardly heart
Branded, dishonored and forced to live apart
By the United States Army.

Small pity for him - the court did say,
For from dying troops he ran away,
Ran quickly away in fear and shame,
From dying men who cursed his very name,
Here's John Anderson for his cowardly heart,
Branded, dishonored and forced to live apart
By the United States Army.

In every village, on every street,
As Anderson dragged his aching feet,
Men, women, even children at play,
At the outcast would begin to bray,
Here's John Anderson for his cowardly heart,
Branded, dishonored and forced to live apart
By the United States Army.

So, many a day along the road,
Anderson carried his heavy load.
"Til scarcely the sounds he seemed to hear,
Of the shrill voices so far and yet near,
Here's John Anderson for his cowardly heart
Branded, dishonored and forced to live apart
By the United States Army.

"O' hear me, please!" he cried out at last,
As the crowd circled around him fast.
"So little's the shame that clothes the skin,
Of the unknown fears dwelling within."
Here's John Anderson for his cowardly heart
Branded, dishonored and forced to live apart
By the United States Army.

"Waking or sleeping, I see dead souls,
Their bodies are torn with large red holes.
Curse me, mistreat me, - I only dread,
The wrath of God and faces of the dead!!"
Cried John Anderson for his cowardly heart
Branded and dishonored and forced to live apart
By the United States Army.

Then someone spoke a merciful plea,
"God has touched him! Pray then, why should we?"
Said an old woman mourning her son,
Beating dead dogs is really no fun!"
Poor John Anderson for his cowardly heart,
Branded, dishonored and forced to live apart
By the United States Army.

In pity and scorn, they walked away,
Leaving Anderson alone to pray,
Leaving him with his shame and his sin,
To find his peace on earth from within.
Poor John Anderson for his cowardly heart,
Branded, dishonored and forced to live apart
By the United States Army.

Freely adapted and composed by
Paul Hester and Laura Tidmarch

Student's Name ______________________________ Date ______________

Name of Paper ______________________________ Date ______________

Headline ____

At ______________ this morning the King's ______________ finished a chilling manhunt by ____________ down the famous ____________ ____________ on the road ______________ of the old inn. The hunt began on a tip from ______________, the Osler, a worker at the inn. The soldiers waited for the Highwayman in the ____________ of his sweetheart, Bess.

To keep ______________ from warning her lover the soldiers __________ her up, placed a ______________ under her heart and waited for the robber. At ______________, unknown to the soldiers Bess managed to get _________ finger on the _________ of the musket. Hearing the approaching horse-hoofs, Bess courageously ______________ the trigger, warning the ___________, but instantly killing herself.

Streaking off up the West ____________, the Highwayman had apparently escaped. At ______________, however, the robber came spurring up the highway like a ________________. The soldiers immediately shot the madman down like a ____________ on the highway. Rumor has it, that in the morning, upon hearing of Bess's ________________, the Highwayman turned back in hopes of getting revenge.

Directions: Fill in the following puzzle with words from the poem, "Abou Ben Adaham." The words for the odd numbers go across and the words for the even numbers go down.

ACROSS

1. Abou's feeling about his fellow man
2. Action of Abou's caused by peaceful room
5. Abou's tone of voice after not finding his name on the list
7. Word for the group of people Abou led
9. Abou's _______ was first on the list the second night
11. What the angel disturbed when it came

DOWN

2. Another word in poem for angel
4. Word from the poem telling where Abou's name was on the list
6. Place where the names are found
8. Flower to which the moon was compared
10. Word telling what happened to Abou when the angel came

1		2				6		8		
					3					10
								5		
7						4				
	9									
				11						

- WANTED -

100 Pounds Reward

Be it known to all His Majesty's subjects that anyone hiding __________ known traitor to the Crown, will be hung.

On the ______________ of April, 17 ___________ Revere was seen by a loyal subject in ___________ town at midnight. Other loyal subjects swore that Revere was in ____________ at one o'clock and in _________ at two o'clock.

It is now believed that Revere left __________, in a row boat bound for the _____________ shore. His Majesty's warship, the _______________ was unable to detect the small _____________ in the dark.

Further information indicates that a second rebel stayed in Boston to signal________________. __________________ lantern hanging in the tower of the _________________ are believed to have been the signal.

Any loyal subject giving information leading to the capture of __________ or his friend will be handsomely rewarded.

Casey at the Bat

Directions: Finish this score card by filling in the blanks for the bottom of the ninth inning with one of the following words:

hit walk out homerun

Also, record the number of runs scored for that inning in the space provided.

Score Card

Player	Inning 1	2	3	4	5	6	7	8	9
Barrows	out		walk		out		out		
Flynn	out		walk		out		out		
Blake	out		out		out		out		
Casey		hit		hit		home run		home run	
player		out		walk		hit		out	
player		out		out		out		hit	
player		out		out		walk		out	
player			out	walk		out		out	
Cooney			out	out		out			

Team	1	2	3	4	5	6	7	8	9
Visitors	0	1	1	1	1	2	0	0	0
Mudville	0	0	0	0	0	1	0	1	

THE IMAGE

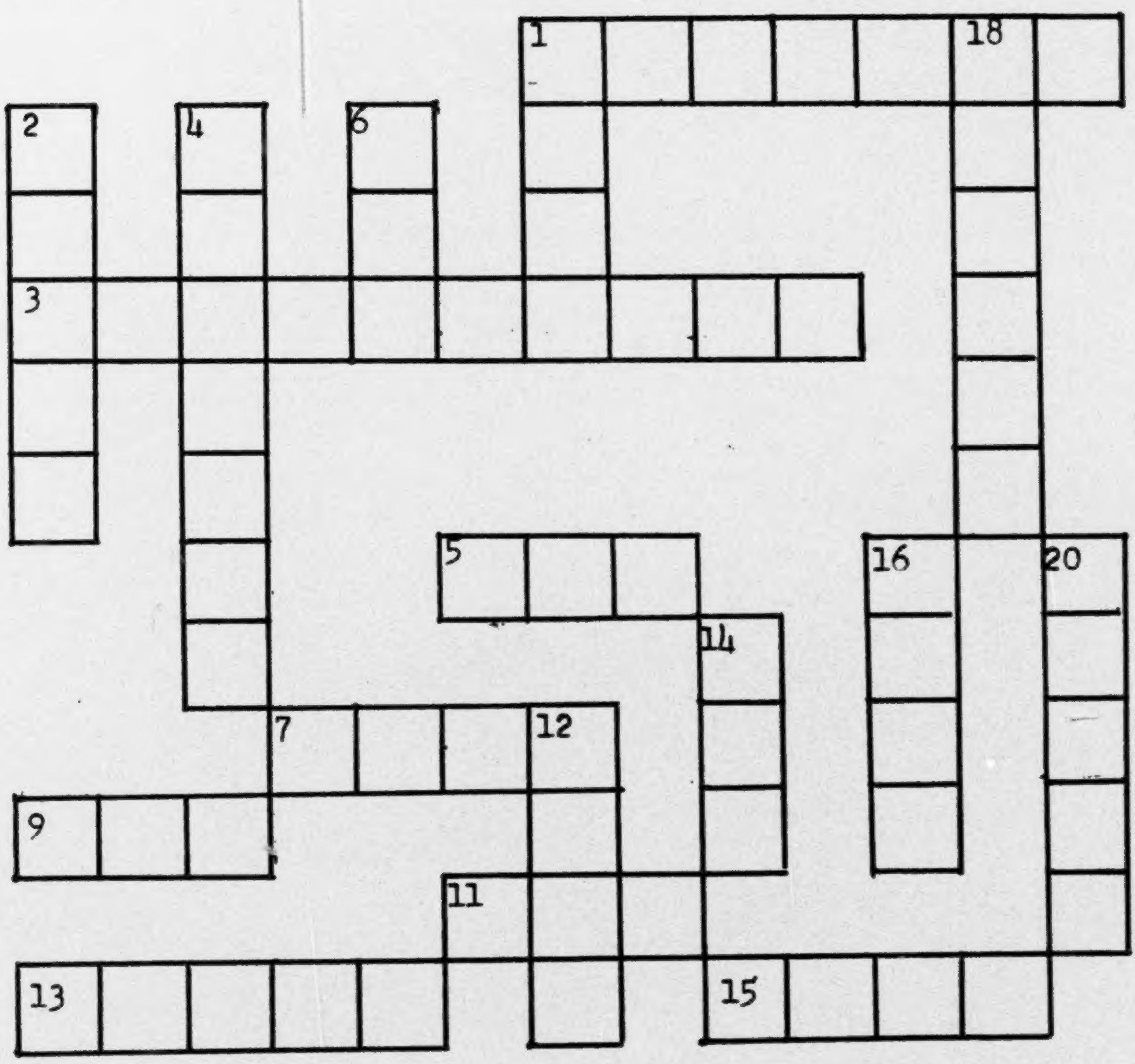
Directions: Fill in the following puzzle with words from the poem "The Image". The words for the odd numbers go across the page and the words for the even numbers go down the page.

ACROSS

1. Money for a dead man's eyes
3. Term for William's girlfriend
5. To "hold up"
7. Found in William's knees and blood
9. Was not the reason for William's visit
11. Material from which image was made
13. Clothing under which image was hidden
15. Word for piece of hair William gave away

DOWN

2. Word for action not proper for William late at night
4. Another word for promised
6. Animal sitting beside William's girlfriend
8. Object that hung to image's shoulders
10. Color of William's face
12. The picture William saw for himself was to be __________
14. William referred to the image as his mother's ________
16. Object placed in doll
18. Another name for coals used to melt image
20. Part of William's body into which the cold crept



In Search of Gold

Directions: Fill in the blanks below. Each time you fill in a blank, place an X through two of the boxes on the same sheet. You are to start at Boston and the First one to reach Sacramento wins.

Part I

Golden ore is rich on the banks of the ______________ shore.

Sacramento is in ____________________.

The Prospectors wouls sleep on the ____________, ___________ ground.

The prospectors thought they would fill their pockets with shining __________.

The prospectors thought they would find chunks of gold as big as _________.

Bonus of two spaces if you finish this line:
Ho Boys ho
to Californi-o
____

Part II

The name of the Sea ballad is ________________.

The ships sailed around _________________ to reach Frisco Bay.

The clipper ship in the Sea ballad had a _______________ captain.

Bonus of two spaces if you can write the line repeated most often in the Sea ballad.

____

Part III

Betsy left Pike with her brother ________ with two of _________, a spotted hog, a tall Shanghai rooster and an old yeller _____________.

They swam rivers, crossed tall ________, camped on praries, and fought ___________.

Bonus of two spaces if you can finish the next line:
Doodle dang fol dee di,
____

Part IV

The poor old miner searched ____________ years for gold.

The poor old miner's sweetheart _________ someone else.

Bonus of two spaces if you can finish this line:
I'm a poor old miner in search ______________________

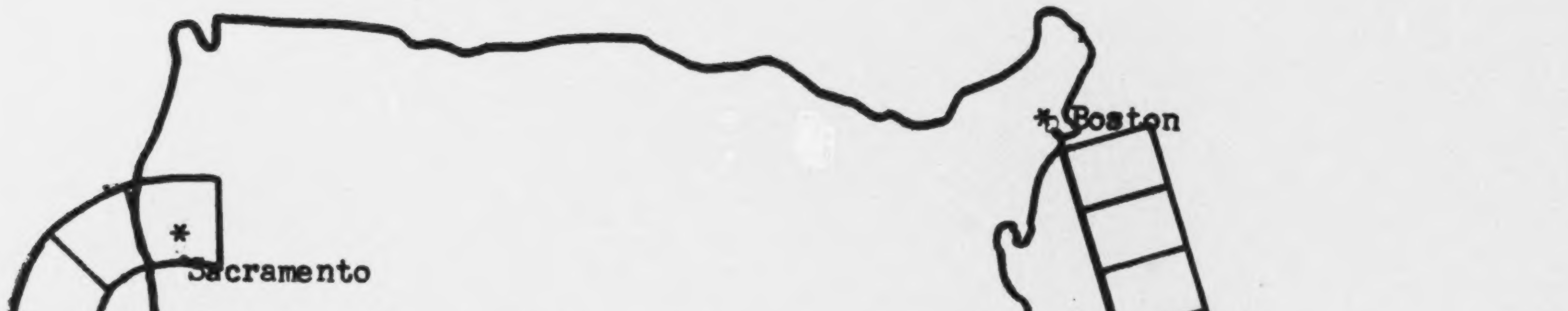
Part V

Clementine drove ____________ to the water at __________ o'clock.

Clementine fell into the water and was ________________.

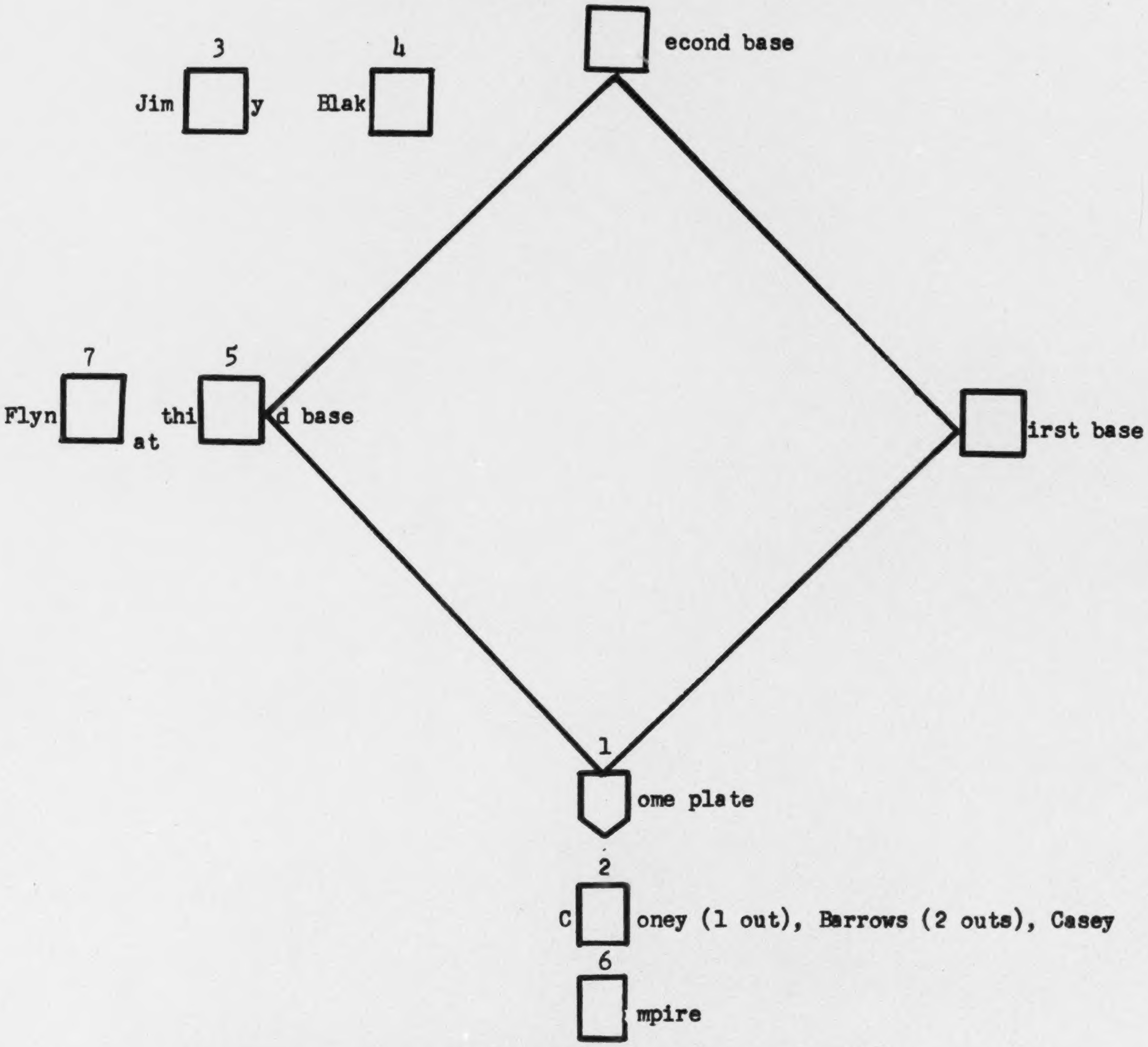
Clementine wasn't saved because the miner couldn't ________________.

Directions: Fill in the blanks on your answer sheet as you listen. Each time you fill in a blank put an X through two of the boxes below. The first person to reach Sacramento is the winner.


Boston
Sacramento
UNITED STATES
MEXICO
CENTRAL
AMERICA
SOUTH
AMERICA

Casey at the Bat

Directions: Solve the following puzzle of "Casey at the Bat" by filling in the empty boxes. Use the letters in the numbered boxes to find the mystery answer at the bottom of the page.


econd base
3
Jim ☐ y
4
Blak ☐
7
Flyn ☐ at
5
thi ☐ d base
☐ irst base
1
☐ ome plate
2
C ☐ oney (1 out), Barrows (2 outs), Casey
6
☐ mpire

Mystery Answer: What everyone expected Casey to do

☐	☐	☐	☐	☐	☐	☐
1	2	3	4	5	6	7

GRADE EIGHT

WHAT'S NEWS?

SCOPE OF THE UNIT

Introductory Note to the Teacher

Newspapers, magazines, radio, and television are established media of communication in modern-day society, exerting a tremendous influence upon the social, economic, and political life of our community. The mass media offer us the knowledge of men and events in our time; they are necessary resources for the well-informed citizen. For students to appreciate adequately the role of these instruments of communication, they must recognize how news items can have a direct bearing upon their own lives.

This unit provides materials and activities designed to help students better understand the nature and content of the "news event." Even more important, it provides a base of content for developing skills of expository reading. Major emphasis will be on the handling of factual data, skills of reportage, news interpretation, and the nature of feature articles.

Because many of the developmental activities are built around the newspaper, it is suggested that each school purchase either the Baltimore Sun or the Baltimore News American for not less than three consecutive days. This order could be repeated periodically depending on financial resources and need. Because the news items on which the teaching activities are based gradually lose their timeliness, teachers are urged to up-date the activities, using current news. A great number of activities have been suggested so that the teacher may select those appropriate to the ability level and interest of the class.

THIS UNIT IS NOT INTENDED TO BE A STUDY OF THE FORMAT, THE ORGANIZATION, OR THE PRODUCTION OF A NEWSPAPER, AND UNDER NO CIRCUMSTANCES SHOULD IT BE TAUGHT AS A COURSE IN JOURNALISM.

Unit Objectives

A. Concepts and generalizations: To help students understand that

1. "News" is the reportage of recent events of general interest. The scope of the news coverage must be wide enough to appeal to people of varied tastes, educational background, and interests.

2. All news, regardless of type (feature, sports, etc.) must be based on factual data.

3. In the process of collecting and verifying facts, the reporter or journalist uses a variety of established methods.

4. The daily newspaper, as published in the United States, contains examples of a wide variety of news in order to meet the varied interests of the public.

5. The nature of the medium controls the methods of presentation for reportage and analysis. However, the methods of checking the news are standard for all media.

6. Television, radio, and magazines share with newspapers the responsibility for communicating news to the public.

7. The "distance" of the writer of news from the source of the event affects the accuracy of the coverage. The fact that a newspaper is a collaborative project means that the reporter's final copy is not necessarily presented in the same form as he originally wrote it.

B. Attitudes and values: To help students

1. To appreciate the need for evaluating critically what is read in newspapers and magazines and what is heard and seen on radio and television.

2. To value the contribution of mass media in the extension of one's horizons.

3. To appreciate the unique value of the newspaper in today's world.

4. To recognize the journalistic style of writing used for conveying factual or realistic materials.

C. Skills: To develop in students the ability

1. To recognize through the content and language of an article whether its primary purpose is to be informative, persuasive, interpretative, or entertaining or to appeal to a special interest.

2. To differentiate between denotative and connotative values of informative and persuasive writing.

3. To distinguish between factual and persuasive techniques in reportage and advertising in various media.

Recommended Time Allotment

4 weeks (50% reading skills, 30% composition, 20% language)

ACTIVITIES

Long-Range Reading and Projects

A. Assign individual students or groups of students to examine over a period of time a particular newspaper to identify certain "policies or viewpoints" of the newspaper staff that became evident through editorials, political cartoons, selection of letters to the editors, and amounts of space allotted to particular types of news items and special features.

Key Question: What are some of the methods used by the newspaper staff to present its viewpoints to the public?

Suggestions for student presentations:

1. How does the newspaper reveal its endorsement of local, state, and national candidates for public office?

2. What national political issues does the newspaper speak for or against?

3. Whose viewpoints are expressed in the editorials?

4. How do the political cartoons reveal the newspaper's attitude toward various local and national issues? Do the editorials support the views portrayed in the cartoons?

5. Do editorials present both sides of the issue? Give examples.

6. Cite examples of how the newspaper has made known the policies of the publishers through an over-balanced selection of one-sided letters to the editor.

Note to the Teacher: This activity may be adapted for a study of television and magazines.

B. Assign individual students or groups of students to follow a major story which is being reported through the mass media. Preferably it should be "active" (continuing), such as a natural disaster or a power struggle or crisis in government, and contain estimates which are revised as the report develops. Newspapers, magazines, television, and radio materials should be used to follow the story.

Ask each student or group of students to present the entire day-by-day development to the class, using the stories as exhibits, pointing out how earlier facts and figures are modified by further investigation.

Key Question: Why is it impossible for newspapers to have complete and accurate "facts" in all their news stories?

Suggestions for student presentations:

1. What "facts" were revised as additional information became available?

2. What different sources were used in gathering the "facts" of the story?

3. What sources of news were most accurate?

4. How accurately did the headlines of each story reflect the content and emphasis of the news article?

5. What advantages or disadvantages did newspapers, magazines, radio, and television have in reporting the story?

6. How does photography support the "facts" contained in the news article?

7. Did photographs provide information or understandings that could not be conveyed as well in words? Cite several examples.

8. What additional viewpoints about the story did you gain through the reading of special features and editorials?

C. Assign a group of students to prepare an oral report on one of the following topics, to be presented to the class in the form of a radio broadcast.

Johann Gutenberg's Influence on Today's World

Benjamin Franklin's Contribution to the Press

D. Arrange with one of the Baltimore newspapers to send a staff reporter to the class to explain the work of the reporter and to tell some of his experiences. The Public Relations Department of either the Sunpapers or the News American should be contacted well in advance of the visit.

Initiatory Activities

A. As both motivation and overview use the newspaper to introduce students to the nature and scope of the news in a representative paper.

Arrange in advance for either the Baltimore Sun or the Baltimore News American (or both) to send sufficient numbers of newspapers to the school for classroom use.

NOTE: There is a charge for the Sunpapers. Therefore, before placing an order for this newspaper make arrangements through your department chairman for payment of these papers.

Distribute copies of the same edition to members of the class, and then have them survey the newspaper for the purpose of arriving at a general answer to the following question:

Key Question: What is the function of the newspaper?

Suggestions for general class discussion:

1. How does the newspaper fulfill its responsibility to present a wide coverage of news events?
2. In what way has there been an attempt to interpret the news?
3. How does the newspaper help the community to carry out its business transactions?
4. What items in the newspaper help persons to solve their business, recreational, and family problems?
5. By what means does the newspaper reveal its attitudes?
6. How has the newspaper attempted to entertain and to give amusement to the reader?

Developmental Activities

A. To have the students see that news is a written account of current happenings, have them skim the headlines of the newspaper for the purpose of formulating a satisfactory definition of "news." They should locate two or three examples to illustrate each answer to the following questions:

Suggestions for general class discussion:

1. What news events satisfy your desire to be informed?
2. What news items revive a memory or recall a past experience in your life?
3. What articles suggest a problem or mystery?
4. What situations involving conflict do you discover in certain news articles?
5. Which items deal with people or causes you admire and enable you to identify yourself with them?
6. Which items suggest something for you to do?
7. Which news items present a situation which gives you an opportunity to check your own judgment?
8. Which news items help to supply a background for understanding more about the world around you?

Key Question: What is news?

To add new dimensions to class understanding of what news is, view the filmstrip News Writing: What Makes the News?

To help students learn the technique of skimming the newspaper for headlines and leads, organize the class into groups of four or five students. Assign each group a different section of the newspaper to skim. Have each group select a chairman who will be responsible for carrying out the project in skimming. Members of the groups are to read quickly the sections of the same edition for 5-10 minutes, learning as much as possible about important news events. At the close of the skimming period ask members of the group to quiz each other, the purpose being to determine which member skimmed the newspaper most effectively.

B. To have the students see that news for publication has been selected on the basis of reader interests, have them identify news items that illustrate answers to the following questions.

Suggestions for general class discussion:

1. Which events would be of general interest to readers anywhere in the United States?
2. Which events occurred within the territory served by the newspaper and are of more interest than similar events outside the newspaper area would be?
3. Which events are of particular interest because of the position or personal fame of an individual?
4. Which items concern a person who is not himself of interest, but who is involved in a problem that is of interest to readers all over the country?

5. Which events concern people in situations that might confront almost anyone?

Key Question: How does the local newspaper satisfy the reading interests of its subscribers?

To enable the students to see the extent to which newspaper stories can appeal to individual interests, ask them to prepare a list of all the special sections and features that have some personal interest to them.

C. To make students aware that editors select news that will appeal to individuals of varied tastes, educational background, and occupations, have them evaluate selected news stories from both the national and local sections of the newspaper to determine the group of people who probably would be most interested in each of the articles.

Key Question: How does the wide range of stories within a newspaper reveal the publisher's awareness for the need to satisfy the interests of many types of readers?

Suggestions for general class discussion:

1. Which of the following groups might be most interested in each of the news stories selected for consideration? (Select news items appropriate to interests of groups such as the following:)

    Business men
    Teenage boys and girls
    Educators
    Farmers
    Policemen
    Fishermen
    Home owners
    Actors and entertainers
    Men of draft age
    Housewives
    Taxpayers
    Stock investors
    Politicians
    Scientists
    GI's
    Advertisers

2. Which news articles concern events that affect several groups of readers? Explain.

D. To help students see that newspaper editors select what they consider to be news items of the greatest importance to their readers, have them determine which of the listed headlines suggest news stories that might appear on the front page of the local newspaper. They are to list the ten headlines in order, according to the amount of space that in their opinion would be allotted to each article. After completion of the exercise, have them compare their results with others in the class.

Have students then compare their evaluation with these which actually appeared in the newspaper. Have members of the class then give reasons why the editor chose certain news items for front page coverage.

Example

		Actual page	Relative importance, as measured by placement and amount of space
1.	Control of Senate Still Seen for Democrats	A-2	6
2.	Charlton Heston's Rib Is Fractured	A-4	7
3.	Humphrey Buoyed by Crowd, Polls; Nixon Confident	A-1	2
4.	Palestinian Commandos Subdued, Jordan Told	A-1	4
5.	Urban-Climate Lecture Set	A-5	8
6.	Election Won't Reach House, Wallace Says	A-1	3
7.	"Fifth Horse" at Center Stage	A-12	10
8.	Cong Delegate Voices Tough Red Stand on Peace Talks	A-1	1
9.	Science Projects Feel Pinch for Funds	A-8	9
10.	At least 1000 Die in Italy's Floods	A-1	5

Baltimore *Evening Sun*, Monday, November 4, 1968

Key Question: What criteria has the editor of the newspaper used for the selection of news stories which appeared on the front page of the paper?

Suggestions for general class discussion:

1. Which news stories probably have the most impact upon the largest number of people?
2. Which news stories are probably related to a story published in earlier editions?
3. Which news stories could potentially be of interest, even if their publication were delayed for several days?
4. Which news stories would be of little interest if they were delayed for publication?
5. What role do humorous special interest stories play in adding variety to the front page?

E. For the purpose of making comparisons among newspaper, television and radio news coverage, have the students view a newscast (e.g., Huntley-Brinkley or Walter Cronkite) and listen to a radio reporter. Ask them to take notes on the kinds of stories presented, the background information provided, and the completeness of the coverage of major news events. Then have the students survey the evening edition of the newspaper to discover answers to the following questions.

Suggestions for general class discussion:

1. What method is used by each medium to indicate what it considers the most important news items?

2. What different kinds of materials are presented in the television newscast? In the first few pages of the daily newspaper?

3. What basic information about one particular news story did you learn by reading the newspaper and by viewing the television? What additional information about the event was covered by one of the presentations but not by the other?

4. What are some of the differences in the ways a newspaper reporter and a television commentator present the news?

5. How has the use of the film clip influenced the selection of news stories for television? Why would certain stories be difficult to present in a written account?

6. What advantages and disadvantages do you see in each medium (newspaper and television) for presenting various types of news?

Key Question: How have interests of the audience or readers influenced the type of news items chosen by newspaper and television reporters for daily presentation?

F. Ask several students to watch an interview on television conducted by a professional reporter. Instruct them to write an evaluation of the interview, commenting on the strengths and weaknesses of the reporter's performance. After the students have been given time to prepare, have them present their views to the class in the form of a panel discussion. The basis of their discussion should include the following: the occasion for the interview, a summary of statements of one being interviewed, the reporter's effectiveness in asking questions that can be answered, significant questions, intelligent questions, logical sequence, specific questions, questions that offer a choice, the interviewer's ability to listen.

G. Have the students see that a reported must check his facts through several sources. Examine news stories to discover the different types of sources that are used by the reported and then complete the following chart as a class project.

Statement of Source	Type
1. "A spokesman for the association said..."	1. Interview
2. "Witness told police..."	2. Second hand by public official of eyewitness account
3. "Richard Reese, Assistant Manager, said..."	3. Public statement
4. "The company says..."	4. Unidentified company official

Key Question: Why is it necessary for news reporters to identify the sources of their stories?

Suggestions for general class discussion:

1. Are the statements by an eye witness, a participant, the reporter himself, or someone he has interviewed?

2. If the statements are direct quotations from official records, what kinds of records are they?

3. Are the statements the opinions from someone whose authority you respect?

4. What are some of the consequences faced by the newspaper if the facts are not verified through several sources?

   (Have students bring to class a clipping of a letter to the editor in which a subscriber questions the accuracy of data.)

Ask several students to compile a list of examples of the ways people are identified in news stories. Students should survey newspapers, finding two examples for each of the following identifications. In preparing for a class discussion, the students should be prepared to point out the value of this information in identifying people in the news stories.

address, occupation, age, title, nicknames, war record achievement, life span, news past, reputation, family relationship, personal description, nationality.

H. To have the students see that accuracy of news depends to a great extent upon the reliability of informants, have students review several news stories, noting the sources referred to in the articles and differentiating between sources that have a reputation for accuracy and those that may be questionable.

Suggestions for general class discussion:

1. What informants are the most influential or knowledgeable?

2. Are there any contradictions from any of the sources?

3. How do the contradictions affect the validity of the news?

4. Which informants are in a position to be least biased?

5. What questions have been raised that require additional information?

6. Are there other sources that could shed further light on the facts but are not available to the news reporter?

Key Question: Why are reputable newspapers careful to relate important facts in news stories to someone who has a reputation for telling the truth?

I. Assign students to watch a television documentary, asking them to take notes about the different sources that were used to investigate and to support the facts of the presentation. Discuss with the class the techniques and sources the reporter used to check the facts through which he develops his story.

J. Consider with students the following headline and then discuss the point of view several different people might have.

City Seeking $2 Million for Job Training

If the following people were to write a news story about the headline, how might the viewpoint differ in each case? Could a professional news reporter allow his personal bias to be apparent in his news story?

an employed ghetto dweller

the president of the U. S.

a liberal congressman

a conservative taxpayer

the owner of a large construction firm

a soldier returned from service

a man on relief

the mayor of the city

If you were a news reporter or an editor, which word or phrase of each pair would you select in making an objective or a persuasive report? Explain why.

crop relief/farm dictatorship
foreign/alien
labor organizer/labor agitator
nonstriker/scab
picketing/mass picketing
regulation/regimentation
young woman/blond divorcee

Have the students collect other examples they have noted in the newspaper.

K. To see that accounts of the same news event by different newspapers vary in several respects, have students compare the accounts of the same event which appear in the Baltimore *Sun*, the Baltimore *News-American*, and the *Afro-American*. A local news item will best reveal the difference.

Suggestions for general classroom discussion:

1. Are there any apparent differences in the "facts" of the three articles?

2. How have the facts been verified in each paper?

3. Does any one of the reports make the story appear more sensational than the others? If so, which aspect of the report has been played up in order to give it this appeal?

4. How does the choice of words affect the presentation of the news?

Key Question: What clues to a paper's point of view about reporting may be found in a news article?

L. Use the following illustration to show that fast-breaking news stories are usually incomplete and sometimes inaccurate.

Humphrey, Nixon Battle in Neck-and-Neck Race
Wallace Vote Fades in Later Returns
Big States Close

By Philip Potter

Richard M. Nixon and Vice President Hubert H. Humphrey early today were in a see-saw race for the nation's popular vote and the lead in Electoral College votes.

George Wallace, whose electoral votes threatened to deny either of the major candidates in yesterday's presidential election a clear-cut victory, registered surprisingly well in the early ballot count, but his percentage dwindled as the night wore on.

With about half of the nation's precincts reporting, the vote and the electoral vote count stood:

		Indicated Electoral Vote
Humphrey	18,025,286	241
Nixon	17,892,321	249
Wallace	6,792,442	45

Mr. Nixon had captured the electoral votes of Kentucky, Florida, Indiana, Oklahoma, Wyoming, Tennessee, Colorado, Vermont, Delaware, Kansas, Virginia, Idaho, Nebraska, South Carolina, New Hampshire, Arizona, Iowa and Utah.

Tight Battle

Mr. Humphrey had in his column those of Pennsylvania, Texas, Connecticut, Massachusetts, Maine, Rhode Island, West Virginia, Minnesota and the District of Columbia.

Mr. Wallace was assured of the electoral votes of Alabama, Mississippi and Georgia and was leading in two others in the Deep South--Louisiana and Arkansas.

The two major candidates were still locked in battle in such key states as Ohio, New York, Michigan and California, all with big blocs of electoral votes.

May Go To House

There obviously was a prospect that the election might bring no clearcut decision at all and that the outcome might await the balloting of the Electoral College on December 16, where switches by some Electors theoretically are possible, or the decision may go to the new House of Representatives.

The Sun, Baltimore, November 6, 1968

Suggestions for class discussion:

1. What facts are known? Unknown?
2. What aspect of the story is directly or indirectly "played up"?
3. What questionable or unknown facts in the story would lead you to

read the next issue of the newspaper to find the missing facts?

4. Why is it more difficult to achieve complete accuracy in a newspaper account than in a history book?

Conclude the discussion by asking the students to locate and bring to class the next day articles which give at least some of the missing information. These articles then become the material used in activity M (following).

M. To show that it usually takes more than a single article to tell a complete story, have students follow the same news story for several days, filling in the chart which follows. The data in the chart below demonstrates how news about the election of Richard M. Nixon to the presidency of the United States was not complete for several days. Each class will, of course, use a news story which is current at the time the unit is taught.

News Story: Humphrey and Nixon in Neck-and-Neck Race

Original Data	Later Developments	Still Later
Date: 11/6/68 Morning Sun	Date: 11/7/68 Morning Sun	Date: 11/7/68 Evening Sun
It's a see-saw race for both the popular and the electoral college vote. Wallace's votes were good, but dwindled. Two major candidates still locked in battle for Ohio, N.Y., Michigan, and California. May be no clear decision on election night. Outcome may be decided by Electoral College or by House of Representatives.	Nixon wins by slim margin. Ran well everywhere except in the East. Biggest comeback. Received more electoral votes in South than Wallace. Failed to break Democratic control of Congress. Republicans gained 5 governorships. Won 290 electoral votes to Humphrey's 203, Wallace's 45. Determination paid off.	President-elect resting in Florida. Thieu invited him to visit Viet Nam. Thieu hopes Nixon will help improve relations between two nations.

Suggestions for class discussion:

1. What facts were given in the original story?

2. What new facts were given in later stories?

3. How was the original story changed by the latest facts?

4. What additional data did you gain from television and radio? from magazines?

5. What commentary added to your understanding of the facts?

6. What stories related to this event are likely to be forthcoming in the weeks ahead?

7. When will the story be "complete"?

8. Why is regular use of news media important?

N. The "inverted pyramid" organization of facts is a standard journalistic practice, designed to make a news story easier to read and more readily comprehended. Select from the newspaper an article concerning an interesting but uncomplicated news event and then list the facts on the chalkboard or on a ditto in a disorganized form. Let the students first reorganize the facts however they wish and then write a news story based on this new organization of the facts. At the completion of the writing exercise, select several of the stories for comparison with one another. Note that most students probably wrote narratives, a form more familiar than the "pyramid" style used by newspapers. It is not necessary that students learn to organize news in pyramid style; it is necessary only to recognize it.

Example

Parking Meter Rates
Down in 2 Areas

By Thomas Edsall

William Donald Schaefer, City Council president, today announced that over one-third of the 40-cent-an-hour parking meters in the downtown area will be changed to the earlier 10-cent-an-hour rate.

One area to receive the break is northwest of Chase Street and Guilford Avenue and the other is east of Gay Street.

The change, to become effective Friday, will knock off 527 of the 1,431 meters presently at the high rate.

In a related development, Mr. Schaefer also announced that City Council will hold hearings within three weeks on a "graduated" parking meter system.

Baltimore *Evening Sun*, Tuesday, November 5, 1968

Notes to be written on chalkboard

1. City Council will hold meeting in 3 weeks on "graduated" parking meter system.
2. Change effective Friday.
3. Change is effective northwest of Chase and Guilford.
4. 527 of 1431 meters to be changed.
5. Changes will be in downtown areas.
6. William Donald Schaefer, City Council president.
7. Change is effective east of Gay Street.
8. One-third of 40¢ an hour parking meters will be changed to earlier 10¢ an hour rate.

Key Question: What techniques has the news writer used to make the news story easier to read and to comprehend?

Suggestions for general class discussion:

1. How does each writer organize the facts in his story?
2. How has each indicated the relative importance of the facts?
3. What are the most important facts in the news story?
4. Which facts may be of very little interest to many readers?
5. How is it possible for the reader to get the gist of the news by reading the first few sentences of the article?
6. What relationship does the headline have to the first sentence of the news item?
7. How does the inverted pyramid style of writing satisfy the curiosity of the reader?

The filmstrip News Writing: News Story Structure could be used to clinch understandings about inverted pyramid writing.

O. Use the editorial pages of the daily newspaper to acquaint students with the various types of interpretive articles. The first few sentences of each column should give some clue to the writer's purpose -- to influence opinion, to interpret, to crusade, to inform, to stimulate thought, to promote a good cause, to express opinion.

Suggestions for general class discussion:

1. What differences in form are there between stories of regular news events and editorials? (format, style of writing, subject material)
2. Is there a connection between important news events and the editorials? Cite examples.
3. In what ways did the editor reveal staff opinions?
4. What part do the regular columnists, as well as the letters to the editor, play in arousing interest and bringing understanding to readers?
5. What writing techniques are used to influence or persuade the reader?

Key Question: How does the newspaper add to the readers' understanding of the news through its editorial pages?

P. Have the students collect and study editorials from several papers which deal with a local problem. Have them answer the following questions and complete the chart:

1. What is the problem?

2. List the facts given and opinions stated by each editorial.

	Facts		Opinions	
	For	Against	For	Against
Ed. #1				
Ed. #2				

3. Why might the newspaper take such a stand?

4. Why have certain editorials impressed you more than others?

Q. To help students see the relationship between news stories and editorials, have them select an important event in today's affairs and locate several articles about the subject from newspaper and magazine editorial sections. They should then analyze the articles.

1. Has the writer attempted to be truthful?

2. Are opinions supported with accurate facts?

3. How did the writer get his information?

4. Has important information been omitted from any of the articles?

5. How did each writer try to influence the reader?

R. Have the students examine the following brief editorial item to discover how one editor subtly used humor to make a point.

PROBLEM FOR PROPHETS

(From the Milwaukee Journal)

The quickness with which Israel defeated its Arab neighbors surprised just about everybody -- except, maybe, the Israelis. Take Richard Nixon, for example.

Nixon, who considers himself especially fit among Republicans for the presidency because he feels well versed in foreign affairs, is touring the world to underline it.

The day the Middle East war started, Nixon announced confidently in Morocco: "I do not believe that either side has the capability, without massive assistance from a foreign power, of winning a quick victory." Oh, well, the Middle East has been a problem for many prophets since Biblical times.

Suggestions for general class discussion:

1. Summarize in one sentence what you think the editor is saying.

2. Why do you think the writer chose Richard Nixon to illustrate his main point?

3. What effect do the words "who considers himself especially fit... for the presidency because he feels well versed in foreign affairs" have upon the total impression of Nixon's remarks?

4. Do you think the writer wishes to connect Nixon with "many prophets" as a method for (a) implying that he, along with the others, is a false prophet, or (b) pointing out that the situation is so difficult that accurate predictions cannot be made?

5. Is Nixon being made fun of, or is general human error merely being pointed out?

6. What words and phrases help you understand the writer's opinion?

S. Examine several cartoons that present an editorial point of view. Help the students interpret the cartoons and induce an understanding of the purposes and techniques used in cartoons.

1. What do the various symbols in the cartoons represent?

2. What opinions are suggested by the cartoon?

3. Are editorials written in support of the ideas conveyed in the cartoon?

4. Do you agree with the opinions expressed in the cartoon?

5. What role does exaggeration or distortion play in the artist's portrayal of his opinions?

6. How does the caption clarify the opinions expressed in the cartoon?

Have students write a brief paragraph (50-75 words) stating the opinions expressed in one of the selected political cartoons. Have the class compare the ideas written by several students, noting any inaccuracies and misconceptions in individual interpretations.

Select a news item or editorial from a newspaper or magazine, and then have students draw cartoons illustrating individual viewpoints about the topic.

T. Analyze with the class several letters to the editor to observe the variety of points of view expressed by the writers.

Key Question: How does the newspaper create reader interest and understanding by the publication of personal opinion letters?

Suggestions for general class discussion:

1. How has the writer demonstrated the following characteristics through written expression?

a. extreme emotion

b. careful reasoning

c. both emotion and reasoning

2. Does the newspaper print letters containing opposing views on a topic?

3. Do the majority of the letters conform to the opinions held by the newspaper?

4. Do any letters contain personal attacks?

5. What are some of the characteristics of the more effective letters? (statement of situation, logical development of ideas, summary of what should be done about the situation)

6. Do "editor's notes" follow any of the letters? If so, for what reason(s)?

7. What words reveal emotional coloration? What is the writer's purpose? What is the effect on the reader?

Using the headlines in the list below (or ones similar to these) have students write a letter to the editor in which they react to the views summarized in the leadlines from either of the points of view listed below each headline. As a follow-up activity ask several students to collect several letters to the editor expressing different opinions about the same event.

ROAMING DOG SEVERELY BITES YOUNG GIRL

(a) dog lover (b) one who does not like dogs

LOITERING BAN EXPECTED TO PASS COUNCIL

(a) teenager (b) policeman

FANS GIVE BAUER BLAME FOR ORIOLE'S "POOR SHOWING"

(a) loyal Oriole (b) fan who wishes Bauer replaced

SOME DOCTORS REFUSE TO RECOGNIZE MEDICARE

(a) a physician (b) elderly person

U. Have the students suggest the connotative meanings of the following verbs. Have them find examples of their use in current newspapers and note the impact of their usage upon both the news story and the editorials.

Examples

revealed - matters were previously kept secret intentionally
admitted - accepted guilt for
claim - detectives of some sort are at work
allege
beg
confess
flee
implore
insult
laugh
plead
prowl
roar
shout
sneak
sneer
squeak
threaten
urge
whine
disclose

V. To help the students recognize the way an objective news reporter uses qualifiers and the way an editorial writer uses them, have them differentiate between the meanings of the following sentences:

The envelope reached the addressee Saturday.

The envelope *accidentally* reached the addressee *last* Saturday.

Mr. Anderson wrote the governor, pleading for help.

Mr. Anderson wrote the governor, *grimly* pleading for *immediate* help.

Some of us fear a nuclear war.

Some of us *justifiably* fear a *limited* nuclear war.

Have the class determine which of the following words would be used in objective news stories and which might be more appropriate in editorial writing. Have the students use several of these in sample sentences.

angrily
calmly
casually
intentionally
jokingly
seriously

apparently
obviously
ironically
boastfully
childish
gloomy

sentimental
regional
fallacious
inventive
disastrous
suspicious

W. Many news events are of sufficient importance and general interest to be featured in some way on every mass medium. Items of this quality include presidential election campaigns, natural catastrophes, war, major crimes, activities of prominent persons, major sports events, etc. The treatment of the news event varies with the medium.

Divide the class into committees and have each committee select a news event of national or world-wide importance and interest. Ask the members of each committee to follow the selected news item for several days in all media: radio, television, newspapers, and magazines, and to record appropriate data in chart form. After each student has completed his chart, each committee should meet to discuss their findings and to prepare a summary report for the class. This chart may be used:

News Event

Media	Name of Program or Article	Basic Information Given	Nature of Treatment Given Item
Radio			
Television			
Newspaper			
Magazine			

Following the committee reports, discuss these questions:

1. Which news events were presented most effectively in the newspapers? magazines? radio? television?

2. What limitations affected the treatment given the news item in each medium?

3. How does each medium supplement the others?

X. Have the students study a series of advice columns such as "Dear Abby," "Ann Landers," and "Teen Talk," and discuss the content, appeal and style of writing. To give students experience in writing this type of article, ask them to write both a letter of inquiry and the answer to the inquiry in one of the following situations. (Students should be encouraged to write freely but to keep within the bounds of good taste.)

Mother nags child about keeping room in good order.
Father won't allow son to have long, flowing hair.
Mother wants boy to play violin, but boy wants to play drums.
Girl is required to have chaperone on every date.
Girl finds algebra too difficult for her.
Health is run down because of hamburger and coke diet.

After the students have written their letters have several read theirs aloud to the class.so that the class can suggest improvements. When revisions have been completed, select the most interesting ones for display on the bulletin board or for publication in the community paper.

Find programs on television or on radio which feature teen-age problems or concerns. Study these programs for content, appeal, and method of presentation. This activity will provide an excellent opportunity for students to organize and to present to the class a round-table discussion or interview type program on topics that are of interest to them.

Y. Select a current sports story, duplicate it for distribution to the class, and then have students note the characteristics of the writing style.

Suggestions for classroom discussion:

1. What is the important content of the article?

2. Cite examples where the writer has directly or indirectly expressed opinions.

3. List examples of colorful words and figures of speech used in sports columns.

4. Are the facts organized into the inverted-pyramid style? Explain.

5. Cite examples of descriptive writing.

6. What are the major differences between a news story and a sports story?

Key Question: How do sports writers combine several techniques of writing to develop their stories?

For the purpose of having students see the importance of forceful verbs in sports stories, have them underline ten verbs in a current sports item. They should then substitute less colorful verbs for the forceful ones, and read the revised article.

Examples

(went)
Dave Johnson's hard bounce skipped off -

(moved)
Shortstop Ron Hansen glided over -

(removed)
He yanked left-hitting Russ Snyder from the game.

(retired)
Wilhelm fanned Boog Powell.

(hit)
Brooks Robinson lined straight to Ken Berry in center.

The following list of words and expressions are used in connection with sports, but have become so overworked that they must be used with considerable discrimination or not at all. Have the students supply a substitute word or phrase for each expression. See if they can supply other terms they feel are being overused by sports writers.

bingle (single)
crush (defeat)
flash
forms the nucleus
in the thick of action
made his debut
much heralded
pile up a total
tap the apple
tough going
fracas
homer
hot corner
keen battle
run riot
seasoned team
sent to the showers
slam
sock

Z. Advertising is an important element in all the mass media, since revenue from advertisers makes it possible for these media to function at small or no cost to the consumer. To direct the attention of the class to the ways in which advertisements are designed to appeal to the reader, viewer, and listener, ask the students to bring to class several examples of published advertisements that they think would have appeal for persons of different tastes and backgrounds. Have them also bring to class notes they have taken on several television and radio commercials that they think are particularly persuasive or interesting. Use these clippings and notes as the basis for a general class analysis of advertising through the mass media, centering discussion on such questions as these:

1. Which advertisements seem to be directed to a general cross-section of the public and which to special interest groups? How can you tell?

2. What methods are used to make the advertisements visually attractive?

3. Which radio and television commercials that you took notes on are appealing to the ear?

4. Which advertisements depend upon factual information to persuade the reader or viewer? Does the factual information appear to be reliable?

5. Which depend upon opinion or emotional appeal? Does this appeal have a direct bearing upon the product itself, or has the advertiser played upon feelings or opinions that are not usually associated with what he is trying to sell?

6. What are the key words used to gain attention or to persuade? What types of words are they? What are the connotative values of these words that might influence the buyer?

7. Which of the advertisements use humor? What are some of the types of humor used? What influence might this humor have on the buyer?

8. Select several different advertisements concerning the same type of product. Do they all suggest the same tone; that is, general attitude and focus of appeal? Point out the various elements already mentioned -- visual techniques, facts and opinions, words, humor -- that create the different tone. What do these differences in tone suggest about the way advertisers adapt material to fit specific groups of the public?

9. Which of these advertisements add to the attractiveness of the medium, because of their artistic appeal, humor, or informative value? Which detract from the appeal of the medium? Why? (exaggeration, dubious use of "facts," boring repetition, appeal to unrelated prejudices or opinions etc.)

10. Which advertisement(s) discussed by your class would most influence you to buy the product? Why?

Synthesizing Activity

Have the students read the story "Necktie Party" by Henry Gregor Felsin (Variations or Short Stories I). Using details from the story, have the students compose original news stories, editorials, feature articles, political cartoons, and obituaries about the incident. (This story is suggested as an example; a short story or novel that has been previously read by the class may be more convenient and appropriate.) When individual articles have been completed, select the more interesting ones for display on the bulletin board.

Example

News Items	Features
Rustler Escapes Posse (inverted pryamid form)	Shawnee Sam's Horse Exposes His Rider's Character (Narration)

Spanish Fort, Scene of
Sheriff's Slip
(Inverted pryamid form)

Editorials

New Sheriff Needed to
Enforce Laws
(Expository)

Trial By Jury Is
Not Old-Fashioned
(Expository)

Political Cartoons

Shawnee Sam on Horse
Talking Way out of Hanging

Town People Heap Shame
Upon Posse

Cattle Stealing Offensive
For Years in Texas
(Chronological order)

Texan Outwitted by His
Own Method
The"Tall Tale"
(Expository)

The "Tall Tale" Child
of the West
(Expository)

Obituaries

The Death That Wasn't

In Memoriam, by Sam

RELATED COMPOSITION ACTIVITIES

Recommended Activities

Activity F, page NF-8, Evaluating an interview

Activity N, page NF-13, Re-writing a news story in narrative style

Activity S, page NF-16, Interpreting a political cartoon

Activity T, page NF-16, Writing a letter to the editor

Activity X, page NF-19, Writing a letter to an "advice columnist"

RELATED LANGUAGE ACTIVITIES

Recommended Language Activities

Activity J, page NF-10 Selecting words in making an objective or a persuasive report

Activity P, page NF-14 Differentiating between facts and opinions

Activity U, page NF-17 Identifying connotative meanings of verbs

Activity V, page NF-18 Adding qualifiers to change meaning of editorial or news story

Activity Y, page NF-19 Using forceful verbs in sports story

Activity Y, page NF-20 Avoiding overworked words

Activity Z, page NF-20 Identifying connotative meanings

Additional Language Activities

A. Words that seem synonymous often are not. Words frequently carry along with the informative meaning an over-meaning, one that colors the word. Svelte, slender, thin, and skinny are words referring to the same condition of size. But to say, "Nora is skinny," is not really the same as saying, "Nora is svelte." To be called svelte is to be complimented. To be called skinny is, at best, to be dubiously complimented.

Have the class list as many synonyms for each of these words as they can:

thin   horse   dog   group

1. Why do we call these words synonyms?
(they refer to the same thing or condition)
2. Do all the words in this list convey the same feeling?
3. Which words are basically neutral in the feeling they convey?
4. Which words convey a pleasing idea?
Why can these words be called "purr words"?
5. Which words convey a less pleasing or even unpleasant feeling?
Why can these words be called "snarl words"?
6. If the words in the same list do not convey the same feelings, are they as synonymous as we think?

B. Give the children this list of neutral words. Have them supply "purr" words and "snarl" words for each.

Neutral	Purr	Snarl
saving	thrifty frugal	miserly stingy
house	home cottage mansion	shack dump
garbage collector	sanitation engineer	gutter duster
lawyer	counselor attorney	shyster mouthpiece
doctor	physician	pill pusher quack, saw bones
speaker	conversationalist orator	gossip rabble-rouser
wise man	sage	know-it-all
wanderer	vagabond	vagrant, hobo

C. Use examples to show that some words which are basically informative may carry emotional values.

Have the students define these words:

communism
school
mother
city
automobile

Then have members of the class check definitions given in several good dictionaries. Discuss:

1. Which definition is more objective, yours or the dictionary's?

2. What attitude does your definition reveal: an approving one? a disapproving one? a neutral one?

3. Would all people have the same attitude? Explain.

D. Have the students rewrite the sentences below, following these directions: The sentences have an unpleasant overtone. Keeping the meaning basically the same, rewrite the sentences in a neutral or pleasing tone. Be ready to explain the difference between the two sentences.

Examples

My neighbor is fat.
(My neighbor is pleasingly plump.)

Sadie's outfit is funny-looking.
(Sadie's outfit is unique.)

Teddy is lazy.
(Teddy enjoys his leisure.)

Mrs. Grant is a gossip.
(Mrs. Grant tells an interesting story.)

That man is crazy.
(That man is mentally ill.)

The gang loitered at the corner.
(The group stood at the corner.)

Jake is an apple polisher.
(Jake is courteous to his superiors.)

His father is a flat-foot.
(His father is a policeman.)

Mr. Waters is a bureaucrat.
(Mr. Waters holds a government position.)

Dale is a strong-willed person.
(Dale is an independent thinker.)

A horde of noisy teen-agers elbowed their way onto the bus.
(A group of animated young people got on the bus.)

E. Newspaper jargon is a combination of the cliché, and the non-committal or impersonal construction. It often results from the reporter's need to try to get color into a story he must write hurriedly to meet a deadline. Here is a short sampling of newspaper clichés, together with their simpler equivalents.

The death toll rose to ten today in the wake of the disastrous fire...or Death today claimed four more victims...	Four more people died as a result of the fire...
The mercury soared to a record high for the year (or plummeted to a new low...)	Today was the hottest (or coldest) day of the year.
At an early hour this morning the identity of the victim had not yet been established...	Early this morning the body was still unidentified.
Traffic was snarled (or paralyzed, or at a standstill, or moved at a snail's pace, or crept bumper to bumper) as snow blanketed the metropolitan area...	The snowfall slowed traffic.

Analyze the above clichés and their simple equivalents in order to see the jargon used in newspaper writing. Find additional samples of this type in the newspaper and rewrite them into simple everyday language.

F. Translate each of these headlines into a clear declarative sentence that even someone who never reads the newspapers could understand.

SUMMIT PARLEY ENDS; U.S.-RUSS PACT OFF

YEGGS ENTER GUILTY PLEA; COURT RAPS D.A.

SOLONS BAN TEACHER PAY HIKE; G.O.P. CLAIMS DEMS IN DEAL

COPS NAB SLAYING SUSPECT AFTER WILD CHASE

G. Translate these facts into attention-getting headlines. Avoid words of more than two syllables; select the most dramatic verbs and nouns possible:

1. A fire badly damaged a downtown department store, and six firemen were treated for smoke inhalation.
2. A jury acquitted a woman accused of trying to poison her husband.
3. The United States House of Representatives approved the biggest tax bill since 1956.
4. The governor refused to intervene in the scheduled execution of the murderer of a policeman.

H. Develop with the students the idea that speech today contains many words with emotional overtones. Such words as Yankee, Negro, demonstration, police brutality, open housing, liberal, and conservative are words now in the news that have emotional colorations derived from the context and from the user. Discuss the use of the word Yankee.

1. When Latin Americans parade with signs of "Yanqui, Go Home" how do they mean the word "Yanqui"?

2. When southerners spoke of a Yankee in 1862, how did they mean the word Yankee?

3. When we hear the words of "Yankee Doodle Dandy," what meaning do we give to Yankee?

4. Does the word Yankee carry a pleasant or unpleasant meaning? (It depends on the context and the user.)

EVALUATION

A. The following activity can be used successfully even with students of lower ability. Have the students organize the following facts into a good news story. These facts should be placed in three paragraphs: 1. lead, 2. important details, 3. miscellaneous information.

House burned down
Got all furniture out
Pet cat saved
1204 West Lake Avenue
Children attend Edwards School
Cause of fire unknown
Smithsons attending picnic when fire occurred
No danger to nearby buildings
Mr. and Mrs. W. S. Smithson
Betty, age ten, Jack age fourteen
Not covered by insurance
Three fire trucks
3:30 p.m.
Home only six months old
Mr. Smithson is an industrial engineer
Neighbor reported the fire

B. Select and duplicate several current news stories from either the newspaper or a magazine and ask the pupils to evaluate these stories by answering the following questions:

1. Does the article primarily express somebody's opinion, or is it based on verifiable facts?

2. Does the writer have a personal gain or objective?

3. Are the sources quoted directly, or does the reporter write "It is reported that" or "Sources close to the White House say"?

4. Is the story based on reports and rumors, or is it a firsthand account?

ADAPTATIONS FOR THE SLOW LEARNER

The mass media of communication, particularly radio and television, are ordinarily of great importance in the lives of slow learning pupils, in some ways playing a more important part than in the lives of students of average - and - better ability. In addition to their entertainment value, radio and television are usually the slow learner's chief, and sometimes only, source of information about people and events of current significance; his voluntary reading is frequently limited to newspapers and periodicals. It is essential, then, that he acquire skills and understandings to use and evaluate these media to the best of his ability.

Many activities and suggestions made in the foregoing unit may be successfully adapted for the slow learner. The key to success is modifying the unit to the student's ability, using a variety of activities and materials.

Following is a partial list of attitudes, skills, understandings, and appreciations that can be expected of the slow learner.

1. He can learn that newspapers and news magazines contain fascinating and valuable information; he can learn the location of things he is most interested in.
2. He can learn the influence of mass media.
3. He can learn that not everything in print is accurate.
4. He can enjoy feature articles.
5. He can recognize discrepancies between different versions of the same news event and is quick to point out lack of facts and exaggerations.
6. He recognizes differences between an editorial type article and a news story style article.
7. He can appreciate the value of responsible news interpretation, especially in the broadcasts.

Initiatory Activity

Initiatory Activity, page NF-4

Developmental Activities:

A. Activity A, page NF-4. Use only the suggested questions for class discussion and the filmstrip, News Writing: What Makes the News.

Have the class leaf through the local newspaper to become familiar with it. After they have formed a general idea of what is in the paper, develop with them the idea that news can be divided into various categories, such as local, national, international, sports, etc. Have the class form definitions of these categories and identify sample articles according to their classifications.

B. Activity B, page NF-5.

C. Have the pupils cooperatively determine the main purposes for headlines:

They advertise the story that follows and capture attention.

They act as a general summary of the story.

They reflect the tone of the story.

They help to make the page pleasing to the eye by arrangement on the page and the use of different "type" sizes.

D. Determine the main purposes of headlines by examining various sample headlines. The students should also note the consistency of the noun-verb sentence pattern and the marked absence of noun-verb markers. Select from newspapers short, interesting items with well constructed, interesting headlines. Number the headlines and corresponding articles for purposes of identification; then cut off the headlines and distribute the articles, giving the easiest reading matter to students on the lowest reading level. The headlines are kept at the teacher's desk. Have each pupil read his article and write an original headline for it. Each pupil reads his article and the headline he has written. Then the teacher reads the one which was in the newspaper. The class compares them and makes comments.

E. Have students read, "Cub Reporter", In Orbit, pages 196-199 to see how a news reporter gets his facts.

F. Activity K, page NF-10.

G. Activity L, page NF-10.

H. Activity M, page NF-12.

I. Read, "Stop the Presses," Reading for Significance, page 286, for the purpose of seeing how a beat reporter saves a company from a libel suit by checking his articles for accuracy.

J. Activity N, page NF-13. Use only the filmstrip as introduction to inverted pyramid writing.

The inverted pyramid organization of facts is for the purpose of making a news story easier to read and more readily comprehended. The beginning of a news story is called a lead. The lead usually gives the heart of the story and is usually written according to the rules of the 5W's (who, what, where, when, why). Identify the 5 W's in the following lead paragraph:

Fire Chief Harold Crane rescued a woman from her flaming apartment at

23 East Oak Street last night.

Write a lead using the rule of the 5 W's for the following list of facts.

baseball game — Memorial Day

Orioles vs Senators — Clinched the pennant

in Baltimore

K. Activity P, page NF-14

L. Activity S, page NF-16

M. What is reported about a thing depends on who is reporting and the sources of information. Have the students decide how the viewpoint of each of the following people might differ on the topic suggested by the headline.

TEACHER STRIKE CLOSES SCHOOLS

a. student
b. principal
c. teacher
d. mother

COUNTY ADOPTS 10 P.M. CURFEW FOR TEENAGERS

a. teenager
b. parent
c. policeman
d. businessman

N. Activity V, page NF-18.

O. Activity X, page NF-19. Use only the letters and answers to advice columns.

P. Activity Y, page NF-19.

Q. Activity Z, page NF-20.

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Leavell, Ullin W. and Caughran, Alex M. Reading for Significance. New York: American Book Company. 1959.

Silverman, Alvin. The American Newspaper. Washington, D. C. Robert B. Luce, Inc. 1964.

C. Other Sources

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Film: Light For All. Color, 30 min. The Baltimore Sun. Calvert and Centre Streets, Baltimore, Maryland 21203.

Filmstrip: News Writing: What Makes News? Color 28 frames. Filmstrip House Productions.

Filmstrip: News Writing: Writing the Lead. Color 31 frames. Filmstrip House Productions.

Filmstrip: News Writing: News Story Structure. Color 30 frames. Filmstrip House Productions.

Filmstrip: News Writing: News Words, Sentences and Paragraph. Color 29 frames. Filmstrip House Productions.

Filmstrip: Special Report: Getting the News, The Associated Press At Work. Color 119 frames. Guidance Associates. Pleasantville, New York.

Newspapers

Baltimore News American. A Division of the Hearst Corporation. Lombard and South Streets, Baltimore, Maryland 21203.

Baltimore Sun and Evening Sun. A. S. Abel Company. Calvert and Centre Streets, Baltimore, Maryland 21203

Grade Eight

Unit What's News

Adaptations For Less Able Students

General Approach to All Regular Units

1. Reduce the number and the complexity of objectives so that student attention is concentrated on one or two major ideas.

2. Devise procedures to be used in place of independent student reading that will provide the desired literature experiences. Consider the following procedures:

    a. The teacher reads a story aloud.
    b. The teacher summarizes difficult sections
    c. The teacher records a story.
    d. Records, filmstrips, pictures, and films are used.

3. De-emphasize almost to the point of elimination all long-range or extensive homeoork assignments that students are expected to complete at home or without the teacher's help.

Activities	Consider these major adjustments: 1. Read aloud to the class. 2. Help the class, one step at a time. 3. Eliminate the most difficult parts.	Consider these minor adjustments: 1. Use fewer and easier questions. 2. Assign this to the entire class. 3. Provide extra help.	Use these activities as they are written.
Adaptations For The Slow Learner	Refer to pages NF-26 through NF-29		

GRADE EIGHT

THE OUTSIDER

SCOPE OF THE UNIT

Introductory Note to the Teacher

Ethnic, social, physical, religious, and racial differences, to name a few, frequently cause man's isolation from others. Pressured to conform to group standards, ostracized by certain segments of society, or shunned by his peers, the outsider may relinguish his individuality and become a member of the group, may rebel against society and provoke conflicts, or may become a total misfit rejected either by society or himself. He may, on the other hand, become the isolated member who contributes to society being in advance of the average members of the group.

In this unit the literary emphasis is placed on the novel: five novels are available for study: *Swiftwater*, *Outcast*, *To Beat a Tiger*, *The Witch of Blackbird Pond*, and *Durango Street*. One of the five should be chosen: however, the teacher is free to use more than one, depending upon the ability level of the class. It is suggested that the students read the novel outside the class time, using guide questions provided by the teacher, and that in-class time be devoted to discussions which expand understandings and appreciations. The developmental activities, built around stories, plays, and the mass communication media, are to be used to create an awareness of the outsider's identitties and the factors which make him an outsider. After approximately three weeks into the unit a novel for class reading should be distributed to the students. Concepts gained from the developmental activities should make the reading of the novel more meaningful and interesting to the students.

Unit Objectives

A. Concepts and generalizations: to help the students understand that

1. The outsider may be an outcast or exile, rejected by his social environment, or he may be a non-conformist by choice.

2. All men have been outsiders at one time or another, either voluntarily or involuntarily.

3. The outsider is an individual whose circumstances are the result of internal drives or external forces over which he often has little control.

4. Authors have used the outsider theme to express the reactions of the outsider to the group as well as the reactions of the group (society) to the outsider.

5. The theme has been developed in narrative, drama, poetry, and true-life stories.

B. Attitudes and Values: To encourage the students'

1. Awareness of various kinds of outsiders.

2. Ability to feel empathy for people under stress

3. Insight into their reactions to their own social environment.

4. Appreciation of the role of languages in human relationships.

C. Skills: To develop the students' abilities to

1. Make critical evaluations: to think with the author, to agree or disagree with him, to compare or contrast ideas.

2. Determine an author's purposes in writing a story about an outsider.

3. Recognize various determiners of character, and discern how authors reveal these determiners.

4. Express in writing their emotional responses to literature dealing with the theme of the outsider.

Recommended Time Allotment

Six to eight weeks (50% literature, 30% composition, 20% language)

ACTIVITIES

Long Range Reading and Projects --Required

A. Have students find information concerning people, both historical and contemporary, who have been outcast or who have chosen exile for themselves. Have some of the accounts presented to the class. The accounts should include answers to such questions as:

   a. Was the exile self-imposed or society-imposed?
   b. What were the reasons for the exile?
   c. What effect did the exile have upon the history of the country? On the world? On the person?

B. Prejudice is an important factor in forcing individuals to become outsiders. To build understanding of the insidious nature of prejudice, have students compile a booklet of contemporary examples of prejudice which appear in newspapers and magazines. Ask them to note the reasons both stated and implied for segregating the outsider, and endeavor to learn the result or outcome of the ostracism.

Long Range Reading and Projects--Optional

A. Have a group of students dramatize a short story or a current news story which has the outsider theme. Begin by having the students identify the basic conflict which eventually resulted in isolation. Ask the students to improvise action and dialogue which realistically present the problem and its final resolution.

B. Have each student select and read a novel on the "outsider" theme. Suggestions appear in the materials listing at the end of the unit; or the teacher may, with the aid of the librarian, prepare his own list. Ask students to draw comparisons between the outsider in these books and the outsider in the novel read by the class, and to point out similarities in the character, the problems endured, and the solutions chosen by the outsider.

Initiatory Activity

To give an overview of the unit and to get the class thinking about outsiders, have the students recall the story of Anderson's "The Ugly Duckling." A student or two could be assigned to retell the story, if the teacher wishes.

Suggestions for general discussion:

1. What was the point of Anderson's story?
   a. How did the ducks react to the "duckling"?
   b. Why did they reject him?
   c. How is the situation similar to real-life situations?
2. What characteristics in a person could cause you to reject that person as a friend? (insincerity, lying, disagreeable habits, different standards of conduct, personality differences, differences in interests and goals)
3. How would you express rejection of an individual? (ignore him, show active hostility)
4. Why does society reject certain of its members? (crime, nonconformity, unacceptable social qualities)
5. Where besides actual prisons can we find the social outsider? (skid row, ghettoes, Indian reservations)
6. Why do some governments exile an individual? (treason, habitual crime, political enmity.)
7. What are some ways individuals voluntarily separate themselves, either completely or partially, from society? What are some reasons for their withdrawal? Which of these might have a constructive purpose?
8. How could we summarize what we have said about outsiders?
   a. Individuals are cast out of a group because they are different, because they have unacceptable characteristics, or because they commit crimes against society or the state.
   b. Rejection can take passive forms such as ignoring the outcast, or active forms such as hostile action, jailing, or exile.
   c. Because some find it difficult to pursue personal goals, talents and skills within the framework of social acceptance, they voluntarily withdraw from others, feeling this to be the best road to success or personal satisfaction.

POLITICAL DIFFERENCES

Developmental Activities

Consideration of the outsider theme has been divided into the obvious and the subtle forms of isolating an individual from the group. The two long selections on which activities A and B are based examine the obvious or official form: banishment or exile. The teacher may select either the short story or the narrative poem.

A. Assign for outside reading Edward Everrett Hale's "The Man Without a Country" (Directions Book 2, Adventures for Readers, Worlds of People) The purpose is to examine the most obvious form of ostracism: banishment by law. (This activity may be carried out with students of lower ability by playing the recording of the story).

Key Question: What are some ways banishment can affect an individual?

Suggestions for general discussion:

1. What causes Philip Nolan to act as he does before the judge?
2. In what way does his reaction seem to be a natural one?
3. Why do you agree or disagree with the judge's sentence?
4. How do those on board the various ships treat Nolan?
5. Had the people aboard the ship not been under strict orders in their treatment of Nolan, what differences in their attitudes might possibly have developed?
6. What effect does the exile have upon Nolan's character over the years?
7. In what ways is Nolan's character stengthened by his punishment?

Additional Suggestions

1. To help the students discover how point of view enhances the effectiveness of a story, have them rewrite the ball scene from Nolan's point of view, as he might have done in a diary.
2. Hero-worship got Nolan into trouble in the first place. Ask: What characteristics should a hero have in order to deserve the worship of others?
3. It would be practically impossible to carry out punishment such as Nolan's today. Ask the students to pretend that they are a judge in the case of a man who has burned his draft card, desecrated the flag, or behaved in some other unpatriotic manner. Have them write a talk what they might deliver to the prisoner to try to persuade him to behave more patriotically.
4. Formal language has its uses, as is demonstrated repeatedly in this story. Have students find three to six examples of formal language-and-explain why the language is appropriate in each case. Not only do words mean different things to different people, but what a word means to one person may change over a period of time. A good example from "The Man Without a Country" is the name "the United States." Ask pupils to determine what "the United States" meant to Philip Nolan, to the judge who banished him, and to various other people in the story. Then discuss how "the United States" changed in meaning and significance for Philip Nolan during his long exile. Another word from the story which may be discussed in the same way is occupation. Help the students understand that meaning. The semantic principle is that "we live in a world of process."

5. To discover the great lengths to which the author went to give the story an authenticity that makes it appear a true story, discuss some of the characters and some of the events mentioned in the story. Have students check them in the library to learn their appropriateness to the period of the story.

6. Play the recording of "The Man Without a Country." Ask how does this affect the depth of your feelings? Which version do you consider more dramatic, the written or the spoken? Why?

B. The teacher may choose instead the narrative poem "Evangeline" by Henry Wadsworth Longfellow (Adventures for Readers). The purpose is to examine an obvious form of ostracism: banishment by force. After the poem has been introduced with some background information and some oral reading of the first few pages, the remainder of the reading should be done outside class time.

Key Question: How does it affect the Acadians to be driven forcefully from their homes?

Suggestions for class discussion:

1. What is life in Acadia like before the English uprooted the Acadians?

2. How does the English commander feel about the order he had to administer?

3. Why do the English destroy the village and scatter the people?

4. What is the result of the exile for Basil?

5. In what city does Evangeline end her wanderings? How does she learn to live with the knowledge that she has lost Gabriel?

6. Father Felician says that affection is never wasted because "If it enrich not the heart of another, its waters returning back to their springs, like the rain, shall fill them full of refreshment." What does this mean?

7. What is the dominant mood of the poem? What are some of the devices the poet used to accent the mood of sadness?

Some form of involuntary exile for large groups of people -- through slavery, forced relocation, flight from war or tyranny -- has taken place throughout recorded times. Ask the students to cite examples that they know about for example, from history; the various exiles and dispersions of the Jews from Palestine, the African slave trade. To show how this uprooting of peoples continues into modern times, have students compare the exile of the Acadians with a people of more modern times, such as the Nisei (Japanese-Americans) relocated during World War II, the displaced Europeans of the two World Wars, the Russian exiles from the Revolution of 1918, the Arab refugees in Palestine, or the refugees from the current regimes in Hungary or Cuba.

Students interested in "what happened after" might investigate and report on the modern Cajuns of Louisiana.

As a transition to the next section of the unit, interesting comcomparisons can be made between the ways various groups of banished peoples were accepted in their new homelands, and their own reactions to the new mode of life - [illegible] the black people in the united States and in Caribbean countries, the Cajuns, the return of many Jews to Palestine, etc.

Additional Suggestions

1. Full enjoyment of the poem demands listening to passages read aloud and hearing the lines in the mind's ear even during a silent reading. Help the pupils perceive that the poem is unrhymed, but has a long, swinging rhythm with six beats in each line. Decide how this would help in pronouncing some words, particularly the French names.

2. Have the class trace Evangeline's travels on a map, or have several students prepare a map for the class. Ask: What does this map tell you about Longfellow's attention to detail?

3. The poem is rich in imagery. In the first lines of the Prelude, the pines and hemlocks are compared to Druids and old gray minstrels. Have the students find other comparisons that are equally effective. Separate the poem into parts. It will seem to fall easily into three divisions. What could these parts be titled? (Happy Life of the People, Tragic Uprooting and Separation. The Long Search)

4. Although there is pervasive feeling of sadness, Longfellow shifted moods throughout. Have the students identify contrasts in moods, such as the moods in the Prelude before and after the bell, the moods of the guests and of Evangeline at Basil's party; have them describe the atmosphere of the poem when Evangeline decided to stay in Philadelphia.

5. Have students point out contrasts in the characters of the two fathers, Basil and Benedict. Ask: Tell which you think was more realistic. Why did Basil survive and Benedict perish?

6. Play the recording of "Evangeline" for the musical quality of the poem. Ask: How does the recording add to your enjoyment of the story and your feeling for the characters?

Note to the teacher: The three-part play, "Thomas Paine" by Grace Brett, Book 2 They Changed Their World may be used as an alternate in slow learner classes. The play emphasizes the sacrifices of the voluntary outsider who rejects the present political status and as a result makes many sacrifices in order to change the world in which he lives.

Without benefit of legal statute, as in the case of banishment, human nature also isolates and ostracizes certain persons for a variety of reasons. These more subtle rejections are caused by ethnic, racial, financial, social, and physical differences. Following are activities which are grouped in categories to explore the outsider theme.

Ethnic Differences

C. Have the students read "The Strangers That Came to Town" by Ambrose Flack (Introduction to Literature, Reading for Significance). The purpose is to introduce the concept that ethnic differences can create rejection and isolation. Dorothy Canfield Fisher's "Thanksgiving Day" (Worlds of People) may be substituted; the following questions would apply to either selection.

Key Question: Why do people automatically reject others whose cultural backgrounds are different from theirs?

Suggestions for class discussion:

1. Is the isolation self-imposed or society-imposed?
2. Why are these people rejected?
3. How do you as reader feel about the treatment these people received? Guilty? Embarrassed?
4. How does the author point up the contrast between the outsiders and the group?
5. When do ethnic or cultural differences begin to lose their importance to the group?
6. How does knowing an individual better bring about his acceptance by the group?
7. Must the outsider learn to conform to the standards of the group, or can society change its collective mind and accept the individual for what he is?
8. Which is the case in this story?

Valuable insights into the feelings of outsiders can be gained through dramatic improvisations of a key scene from "The Strangers Who Came to Town" or "Thanksgiving Day," or a parallel situation invented by the students. First, have the students identify clearly the conflict on which the story is based, then discuss the prevailing attitude and the goals of each character. Clarify, if need be, the situation in which the different attitudes come into opposition. Encourage the players to stay in character as they enact the conflict and subsequently resolve the conflict. After the dramatization has been played through, lead the class in an evaluation, emphasizing the understanding the actors displayed of the way people really feel and respond in such situations. Then have the students exchange roles and enact the story once more. At the conclusion of the second performance, have students discuss how their attitudes changed when they played a role presenting the other side of the conflict.

D. To continue the examination of the role that ethnic differences contribute to rejection and isolation, have the students read "Giovanni and the Narrowback" by Edward Fenton (Adventures Ahead).

Suggestions for general discussion:

1. In what ways is Johnnie reminded constantly of his "differences"?

2. Why do ghettoes exist?

3. How has Johnnie been able to win the respect of his peers?

4. Is Hugh's passive reaction to the group any less effective than Johnnie's?

5. How does Mrs. Rossi's fierce pride in her national heritage set a different tone in this story that we did not see exhibited by the Duvitches in "The Strangers That Came to Town"?

E. Read other selections in classroom anthologies which deal with being an outsider due to ethnic differences. Discuss the reaction of the outsider and his eventual acceptance by the group, noting the effects of rejection upon the outsider. When reading "Yes, Your Honesty", emphasize the effectiveness of dialect as a way of showing that language helps set people apart.

Worlds of People
"Yes, Your Honesty"
"I Like It Here"

Directions
"The Gift of Love"

Reading for Significance
"The Torn Invitation"

Short Stories As You Like Them
"The Answer"
"A Snowflake in Steam"

Additional Suggestions

1. Two of the stories in this group are told by a character in the story. "Giovanni and the Narrowback" is told from a bystander's point of view. Ask students to rewrite the end of the story from Johnnie's point of view. Beginning with, "When we reached the street, Hugh said...", they should try to expose Johnnie's feelings as one who has been feeling sorry for himself and feeling that his background is a stigma. When discussing the story from Johnnie's point of view, make the point that what is reported depends on who is reporting.

2. Have students report on the underlying cause for the division of India in the 1940's, and relate the situation to the Arab-Israeli War in 1967. Ask how are these two situations related to the theme of this unit?

3. To help the students become aware of the number of sects in our country who prefer to maintain their difference divide the class into groups to investigate the nature and degree of difference that some of these people maintain. Do these people endure any hardships or problems because they refuse to conform to social or political pressures? What contributions do these people make to their communities? Examples: the Amish and other Mennonites, Shakers, Doukhobors.

4. There are many first and second generation Americans who maintain close identity with their homeland. Plan a "foreign festival" in which students present to the class evidences of "old world" ties

still maintained by their own families or friends (or by groups they have investigated in the library): how festivals are celebrated; customs attached to birth, death, and marriage rites; dialectal differences characterizing the nationality group.

Ask the students to explain why, in many cases, second generation Americans are so determined to speak standard English that they often forget the mother tongue. Why is this unfortunate?

Racial Differences

F. To introduce racial prejudice and its role in creating the outsider, have the students read "Jackie Robinson - the Great Experiement" by Jack Sher (Worlds of People).

Key Question for all selections under this heading: Why are people of one race often intolerant of people of another race?

Suggestions for class discussion:

1. What would have been some of the "intricate, exasperating problems" that Branch Rickey had to lick?
2. What is an introvert? Is this trait common to outsiders?
3. How does a person's realization that he is an outsider often contribute to his determination to develop potential skills and talents, even to a greater extent than one who is fully accepted by others?
4. How did Jackie Robinson help the Dodgers and the baseball world in general to accept him?
5. Why was it wise that Mr. Rickey fought only for Robinson's right for equal footing within the confines of the National League ball parks?

G. To continue examination of racism as a form of rejection, have the students read "Indian Business" by Eric Howard (Short Stories As You Like Them).

Suggestions for class discussion:

1. Who is the outcast in this story?
2. How does the Indian react to the pressure to conform to the White Man's standards?
3. An author has stated: "When two races meet, one must triumph"? Do you agree with this philosophy? Why or why not? What happens to the loser in this philosophy?
4. Read selections in classroom anthologies which examine racial bias. Explore the problem and discuss the manner in which the individual reacted to it.

Coping
"Tender Warriors"
"Valedictorian"
"Dick Gregory Laughs It Off"

Adventures Ahead
"Marian Anderson"

Book 2 They Changed Their World
"George Washington Carver: The Plant Doctor"
"Booker T. Washington: A Chance to Learn"
"Marian Anderson"

Additional Suggestions

1. Ask students to investigate problems of racial groups other than the Negro in the U.S. Examples are the Mexican and Indian in the Southwest, the Chinese in California, the Puerto Rican in New York, and the Cuban in Florida.

2. Examine the protest song of the Negro called "We Shall Overcome." Ask: What is its meaning? Who is referred to by "we" in the second and third verses? How is the song used by the Negro? What is it meant to accomplish? "If You Miss Me at the Back of the Bus" is another protest song which the class may wish to discuss.

3. To have students experience the feelings common to victims of prejudice, organize the class into three groups, without revealing to students the object of your plan. Use some purely arbitrary method of division (but see cautionary note below); one such method might be:

   Privileged Group--Students with brown eyes
   Outcast Group --Students with blue eyes
   Ignored Group --Students with grey eyes

   During a two-day experimental period, allow the privileged group many freedoms of action and movement, placing few or no restrictions on what members of the group do. The outsider, or outcast, group should be quietly denied privileges and recognition by the teacher. The ignored group should be treated as though its members were non-existent. Regular classroom activities should continue during the experimental days, the teacher closely observing the reactions of all students and taking advantage of every opportunity to show or deny privileges to the appropriate groups.

   At the close of two days let the students know the purpose of the experiment. Then ask each student to enter in diary form his reactions to other members of the class and to the teacher. Students should be given the opportunity to review and share their reactions to other groups of the class, indicating how the outsider might feel in this and similar situations.

   Note: This kind of experimental activity should be attempted only if the following conditions prevail:

   a. The teacher has very good rapport with the class and is sufficiently experienced and perceptive to cut the experiment short if it threatens to have negative consequences.

b. All students in the "out" groups are well-adjusted young people with a reasonable sense of security.

c. When the experiment is concluded and the explanations have been made, the teacher is able to make the students feel somewhat honored that they were deemed mature enough to be made party to this "experiment in human relations."

Financial Differences

H. Poverty is often a factor which sets people apart. To examine this factor, have the students read "The Kiskis" by May Vantver (Worlds of People) or "Two for a Penny" by John Steinbeck (Top Flight).

Key Question for all selections under this heading: Why does a person's financial status tend to set him apart from people of more fortunate (or less fortunate) circumstances?

Suggestions for class discussion:

1. What are the factors which cause the Kiski children to withdraw from the group?

2. How do they express this withdrawal?

3. How do the other children react to the Kiskis?

4. Explain the magic of giving. Who receives the greater benefit, the giver or the receiver? Does the gift have to be a material one?

5. What underlying attitudes (either innate or cultivated) tend to lead people to judge others by accumulated wealth rather than by character?

6. Pretend you are one of the three Kiskis children in the story. How might you have reacted to the rest of the class on your first day of school? What actions would you have made to compensate for your financial situation? How do you think the remainder of the class would have reacted to the adjustments you have suggested?

7. Consider other stories of outsiders already read. What was the gift Philip Nolan gave to young men with whom he came into contact? What was the gift Father Felician was talking about in "Evangeline"? What did the Duvitches have to share with the townspeople?

I. Have the students read "The Indian Swing" by Roma Rose (Vanguard), to see how poverty can be a choice, even if it means ostracism for the individuals who make the choice.

Suggestions for class discussion:

1. In what way does Mr. Griffith violate the conventional code?

2. Why is his not having any visible means of support cause for antagonism?

3. Does his family care what the townspeople think of them?

4. How does the author show the feeling of the townspeople? Through whom does he convey the feeling? Why?

5. What difference would it have made if the Griffiths had explained their problem at the beginning?

6. Why do they choose not to explain their problem?

7. Explain why the Griffiths accept Arthur into their closely guarded circle.

8. In what ways does the author reveal his attitude toward the Griffith family? Toward Arthur's family?

J. Too much money can also cause isolation and loneliness. Have the students read "Who Needs Amy Hoffer?" by Harriett Frank, Jr. (Vanguard). The purpose is to examine ostracism from the point of view of the rich.

Suggestions for class discussion:

1. What does Amy need to go with her car and horse and other material possessions?

2. What are her parents trying to buy for her?

3. How have their efforts affected Amy?

4. What quality does Marty see in Amy that causes him to accept her?

5. How is Amy's concept of "giving" like or unlike that of the Kiskis?

6. Look at this story from a different viewpoint. Why might people who do not possess a great deal of material wealth hold to the idea that most people of great wealth are unhappy? What main ingredients do you think constitute "true" happiness? In what ways can wealth contribute to this concept of happiness? Stand in the way of happiness? How might a person's outlook and goals in life be affected by the possession or lack of wealth?

Additional Suggestions

1. Ethnic groups and racial groups are often segregated, or they segregate themselves, in communities where the groups find companionship and protection. Poverty can also segregate people into slums. Ask: How would the slum differ from the nationality-oriented or the racial-oriented settlement such as a "Little Italy" or a Latin Quarter? Using the Readers' Guide to Periodical Literature, find articles concerning slums and the effect they have upon the social, cultural, and economic growth of the individual. A group should prepare their findings for a panel discussion, and other members of the class should be prepared to offer additional material or question the panel in regard to their findings. The panel should explain the use of the term "ghetto" for certain types of slums.

2. In "The Strangers That Came to Town" the statement was made that "poverty is often embarrassing and irritating to others who are prosperous." Ask the students to explain this statement in a paragraph or two.

Social Differences

K. Envy of an individual by a group can be a factor in creating an outsider. Have the students read "All Summer in a Day" by Ray Bradbury (Short Stories I, Directions). The purpose is to examine hostility toward one who is envied.

Key Question: How can an emotion such as envy be a cause of isolation and rejection?

Suggestions for class discussion:

1. In what ways is Margaret different from the other children?
2. Which difference do the children resent most?
3. What human emotion is shown in this kind of resentment?
4. Why does the author call this Margaret's "crime"? Was it really a crime?
5. How do you feel about the treatment Margaret received?
6. Why does the author end the story without telling of Margaret's reaction? What do you think her reaction was?
7. What is the author telling us about human behavior?

L. Have the students read "That's What Happened to Me" by Michael Fessier (Short Stories I, Directions) or "Danger Shift" by O. S. Halacy (On Target). The purpose is to observe that an individual's envy of others can make him an outsider.

Suggestions for class discussion:

1. In what ways is Bottles dissatisfied with himself?
2. How do his daydreams help to make him more satisfied with himself?
3. Are the slights he endured real or imagined?
4. If real, what would happen if he accepted their jokes more good-naturedly?
5. How is living in a fantasy world unhealthy for Bottles?

M. Distrust of others is a factor in creating what we call a loner. Have the students read "The Stranger" by Jack Schaefer (Directions), to meet one who holds himself aloof.

Key Question: Is it important to know everything about a person? What part does distrust have in making someone an outsider?

Suggestions for class discussion:

1. How does Joe Starrett decide that it would be safe to ask the stranger to stop?

2. Is it always safe to measure people in this way?

3. What makes Shane mysterious?

4. How does Mrs. Starrett react to Shane?

5. Why do Bob's feelings toward Shane change many times?

6. Does Shane's trust in the Starretts make him any less a loner? How much more do you learn about him?

7. Find examples of the western cowboy dialect.

N. To continue the examination of distrust as a factor in self-inflicted exile, have the students read "Look Out for John Tucker" by John and Ward Hawkins (Vanguard).

Key Question: Same as in M, above

Suggestions for class discussion:

1. What are the laws of society that Tuck has broken?

2. Why has Tuck rejected all society?

3. What factors change Tuck's attitude in only three short weeks with the Bannons?

4. Does society owe any obligation to the criminal? What benefits might society reap by assuming a moral obligation to rehabilitate the criminal? For what possible frustrating results must society prepare in dealing with criminals? Does the amount of effort directed toward the rehabilitation of the criminal justify the results? Explain.

5. How does the author develop the characters of Sue and the old man? Why are their characteristics so different? Why is the contrast necessary to the story?

6. What are the attitudes that are at war within Tuck? Which ones win the war?

O. When an individual is scorned cruelly by a group, the individual becomes an outsider. Have the students read "The Horse" by Marian Hurd McNeely (Literature of Adventure). The purpose is to examine the intentional casting out of an individual through planned malice by a group.

Key Question: What human frailty causes man to treat his fellowman with cruelty? How does man react to cruelty?

Suggestions for class discussion:

1. In what ways is Martha different from her classmates?
2. What keeps Martha from an awareness of the group's feelings toward her?
3. What would prompt a girl like Naomi to be so cruel?
4. Why are Ruth's good intentions only "talk"?
5. How is it possible for the prank to break Martha's spirit so completely?
6. How do you feel about the group and what they do to Martha?
7. How are the tables often turned on groups or individuals who direct cruelties toward others?

P. To continue examination of cruelty by a group as a factor in outcasting, have the students read "A Start in Life" by Ruth Suckow (Worlds of People).

Suggestions for class discussion:

1. How does Edna establish Daisy as an outsider from the very beginning?
2. To what extent is this intentional on Edna's part?
3. Is it through malice, or is it simply through Edna's inexperience with hired help? How does the author convey the quality of coldness in Edna's character?
4. What devices does Daisy use to try to break through Edna's coldness? Do her devices work? Can individuals fail to be accepted by others because they try too hard? Cite examples.
5. What is the realization that comes to Daisy and to the reader at the end of the story?
6. Cite examples of people about whom you have heard or read where the experience of tragedy or misfortune in life has given them determination to make a success of themselves. Had the misfortune not been experienced, how might the person's life been different?
7. Drawing from your own observations and reading experience, suggest some of the ways by which a group in the following situations might begin at once to alienate an individual from the rest of the group? How could the same group make an individual feel accepted?
   a. A boy from a small country school enters the cafeteria of your school for the first time.
   b. A minister's daughter attending a school social event, refuses to be drawn into a conversation she feels might be a reflection on her father.

c. A boy who has had an outstanding academic record, but who has not been known for any athletic talents, wishes to join the school team that has compiled an excellent record of wins.

d. A timid girl has experienced trouble in being accepted by the students of another class. She comes to your classroom for the first time during homeroom period.

Q. Have the students read "The Wise and the Weak" by Philip Aponte (Vanguard, Who Am I?) to observe the role of cruelty in rejecting someone for revenge.

Suggestions for class discussion:

1. What motivates Phil's first fight with Ron?
2. What have we come to recognize as a natural reaction of people who are rejected?
3. Although Ron is identified by the author and shown to us as a person, do we see Ron as an individual or as a member of the gang?
4. Why is gang thinking more dangerous than individual thinking?
5. Do you agree with Phil's solution to the situation?
6. What point is the author making in this story?
7. Who are the wise in this story? Who are the weak? Explain your answers.

R. Have the students read "The Trouble with Johnnie", a play in two scenes (Who Am I?), to evaluate a possible solution for many causes of social outcasting.

Suggestions for class discussion:

1. In the first scene, what picture do you get of Johnnie? How does the author develop this impression?
2. How is Johnnie's reaction to the group different from Martha's in "The Horse"?
3. What role does Miss Reynolds play?
4. How could most of the outsiders we have observed use a Miss Reynolds?
5. Who could play the Miss Reynolds role in "The Horse"?
6. What is your reaction to these classmates of Johnnie's? In what way do you feel differently toward them and toward the classmates in "The Horse"?

Key Question: Why is person-to-person communication an aid to better understanding?

7. Read other selections in classroom anthologies which have as their theme ostracism for any of various social reasons. Discuss the factors which led to the ostracism of the individual and his reactions to the situation.

Short Stories As You Like Them "The Snob"	In Orbit "Scare Game"
Introduction to Literature "A Day's Pleasure"	Coping "The Streets of Memphis"

Additional Suggestions

1. Both Martha in "The Horse" and Phil in "The Wise and the Weak" reacted to the group in the same way. They removed themselves from the situation. However, their attempts to enter the group were quite different. Have the students write a paragraph contrasting their efforts. A second paragraph may show the mistakes they both made that caused their rejection by the group.

2. To examine the danger of group or gang thinking, have a group of students improvise the dialogue that might have taken place in "The Wise and the Weak" among Ron and his five henchmen as they were planning Ron's revenge upon Phil. (Note the lengths to which Ron might have gone on his own, and the greater lengths to which the gang was able to encourage him actually to go.)

Synthesizing Activities

A. In a discussion, determine the concensus among students concerning the crueler form of rejection, as observed in the literature read, banishment or social snubbing. An interesting activity may be a debate-type discussion, with those for banishment on one side of the debate and those for snubbing on the other side. No statement should be accepted without a well-developed reason to support it.

B. Use the booklet of news clippings (from Long Range Activities). Have the class find relationships between the outsiders in literature and those in current examples. In their discussion the students should: (1) determine whether the stories read in class offer any reasonable solutions which could be applied to the current problems, (2) decide which of the stories were most true to life, or most resemble the current problems, and (3) determine the contributions any of these contemporary people are making to society.

C. Ask each student to name the story in this unit which affected him most deeply and have him explain why.

D. List cooperatively some television shows and movies which use the outsider theme. Discuss why the person is an outsider, efforts he made to handle the situation constructively, and true-to-life qualities in the presentation. Culminate the discussion by identifying some of the forces today which produce "outsiders" and some of the agencies working to alleviate the alienation.

The Novel

After the class has discussed the shorter works, it should turn its attention to the novel. As stated in the introductory note to the teacher, the novels for this unit are Swiftwater, Outcast, To Beat a Tiger, The Witch of Blackbird Pond, and Durango Street.

The students should have finished reading a novel by this time and be ready for discussion and other developmental activities. Following are suggestions for questions and related activities for The Outcast and Durango Street. Similar questions and activities for the other novels can be devised by the teacher.

THE OUTCAST

by Rosemary Sutcliff

There are four major divisions in the action of the book. The questions which follow may be used to explore the reactions of Beric to the groups which cast him out and their reactions to him.

Key Question: How does Beric free himself of the bitterness of betrayal and eventually find a "belonging place"?

Part I (chapters 1-3)

1. How are the seeds of distrust and suspicion sown by the old Druid's prophesy? What precaution does Cunari take to satisfy the gods and his neighbors?

2. How old is Beric when he is forced to fight for his right to remain in the tribe? Why do the boys suddenly turn on him? What arouses their hostility?

3. How does Beric react to the fight? How does Cathean befriend Beric? Why?

4. Why does the tribe feel justified in casting Beric out of the Clan?

Part II (chapters 4-9)

5. Why is it so easy for Beric to misunderstand the intentions of the seamen?

6. Even though he is to be sold as a slave, why is he so eager to be accepted by those who have come to buy?

7. What is there in Beric's character that makes him refuse to do Glaucus' bidding concerning the horse?

8. What is Glaucus' intention in changing Beric's name? How does it effect Beric?

9. What distracts Beric's attention and causes him to spill the wine on Glaucus? Why does the author introduce Justinius at this time?

10. Why does Beric take the trouble to stop at the Lady Lucilla's home before making his way from Rome? What importance does this have to the story?

Part III (chapters 10-13)

11. When Beric is captured in the thieves' den, he chooses between returning to Glaucus to face exile to the salt mines and awaiting the Court's sentence to the galley or the cross. Why does he choose the Court's sentence?

12. How does the author explain what Beric feels for Jason?

13. What effect does learning the ship's destination have upon Beric?

14. How does Beric react to Jason's death and "burial"?

15. What is your opinion of the value the Romans placed upon human life? Why is it not worthwhile for them to nurse Beric back to health?

Part IV (chapters 14-18)

16. Why is Justinius' home referred to as a sanctuary for Beric?

17. Because Beric still thinks of himself as a galley slave, he is overcome by the small services Justinius performs for him. What impresses Beric most?

18. Why does Beric feel "very like a lost dog who had found someone to belong to, and it had all been a mistake"?

19. Who or what enters the story at this time and turns Beric back again to Justinius' house?

20. What has Justinius done to make Beric a free man? What does he do to clear Beric of the Galley sentence?

21. How has the Lady Lucilla helped Beric in clearing his name?

22. Why is it important to the story that Rhiada and Gelert reappear at this time? How does it help Beric feel a sense of belonging to Justinius?

23. What do you think the future holds for Beric?

Additional Suggestions

1. All students will gain a better understanding of The Outcast if they study the illustrations accompanying the text. Some students may wish to do some charcoal sketches of other scenes.

2. The shorter works showed how first impressions and snap judgments are often wrong. Ask: How does Beric make the same mistake with the Lady Lucilla? Find the passage in which he makes his judgment of her from afar, and the passages in which his impression of her changes completely.

3. Have a group draw for the class a map showing Beric's travels.

DURANGO STREET

by Frank Bonham

Rufus Henry, paroled from the boys' detention school, returns to his home in the Durango Street Housing Project where teen-age gangs hold sway. Rufus becomes involved with the gangs, delicately balancing himself between his role as the leader of the Moors and his obligations to the police-sanctioned sponsor of the Moors, Mr. Alex Robbins. In this dual role, Rufus reacts to circumstance and events in the "typical" outsider fashion. The following questions will help to explore the emotional responses and reactions of Rufus in his struggle for recognition and success as a leader.

Suggestions for class discussion:

1. What problems face Rufus as he returns from the detention school to Durango Street?
2. What events, circumstances, and forces lead to the conflict in Rufus' life?
3. After his return to Durango Street, how does Rufus think he can best solve his problems?
4. As Rufus becomes involved in the violence of the street gangs, what evidence is there that Rufus feels the urge to withdraw from this type of activity?
5. What events take place that help Rufus to experience his greatest triumph in his role of leadership?
6. In what ways does Rufus reveal that he regards himself as an outsider? In his relationships with the police? With society. With his environment? With his mother? With the Moors?
7. How does Alex Robbins succeed in playing the role of the quiet, guiding sponsor of Rufus and the other boys?
8. How do you account for the fact that Alex does not attempt to break-up the gangs that are warring with each other?
9. How effective is the admonition "Fight Two grows out of Fight One. Fight Three grows out of Fight Two"?
10. Why does the scrapbook of Ernie Brown become a symbol of strength and confort to Rufus? How does it become a symbol for embarrassment?
11. What active role does Ernie Brown play in the rehabilitation of Rufus? Are you satisfied that Rufus does not become openly identified with Ernie? Why?
12. Rufus reacts differently in various situations in his relationship to his mother -- sometimes negatively, sometimes seeking her advice

and support. How do you account for this dual reaction? In what ways is he both an outsider and an insider in his relationship with his mother?

13. Why do you think Rufus does not wish to see Willie "beaten out" of the Moors? What does the statement, "For Willie had heart," (page 156) tell you about the character and feelings of Rufus?

14. In what way would you apply the following statement to the outsider as a person subjected to forces and circumstances beyond his immediate control? "Idell wanted liquor more than food; he needed to keep that bonfire going in his head and frighten away the spooks of uncertainty." (pages 164, 165)

15. Why has Rufus failed to adjust to society and to become a leader of socially acceptable activities prior to the dance event? Through what progression of steps does he learn that success breeds success?

16. Place yourself in the position of Rufus when Mr. Bartell refuses to allow the Moors to rent the hall without an advance payment. Would you have handled the situation in a different way? How?

17. How do you explain the fact that Rufus is confident and can make decisions easily in regard to gang fights, but on the other hand becomes confused and panicky in making arrangements for the dance? (page 173)

18. In the light of the entire novel, interpret Rufus' feelings as expressed in the following paragraph on page 177:

    "What was wrong was that this dance, which was essentially a self-destroying weapon like a hand grenade, had mysteriously come to life for him. There was certain to be a fight like World War III tonight. The thought of the Moors' big plans being wrecked made him sick. A tender, protective feeling, much like his affection toward Janet and Curtis, had developed in him where the dance was concerned."

19. At what point in the story does Rufus begin his uphill climb to success and self-satisfaction? Trace the steps from that point to the end of the novel.

20. At the close of the story what further adjustments remain for Rufus?

21. How does the author use dialects to create a feeling of reality in the story? Cite examples.

22. Mrs. Henry, Mr. Bartell, Alex Robbins, Bibbs, and Janet use language that is different and characteristic of their social, economic, and educational backgrounds. How does their language reveal the backgrounds of the various characters in the novel? Give examples.

23. How much does the author tell you about the feelings and thoughts of Rufus? About Simon Jones, the Gassers' leader? What effect does the author's full characterization of Rufus and the flat characterization of Simon Jones have upon the reader? Why do you think the author drew these two characters in this way?

24. What effect does the author achieve when he uses dialogue without identifying the speaker? (Examples: "I hear you, dad" (page 28); "Going to join a gang, aren't you?" (page 32); "No, I can handle it." (page 48); "Travers says you worked in a recapping shop once." (page 54).

25. In the following episodes of the story how does the author bring to the reader a sense of reality? To what senses does the author appeal? Give examples of effective adjectives and adverbs, nouns and verbs.

    Return to Durango Street, page 20
    Sitting in parlor with family, page 22
    Durango Street (last paragraph), pages 38, 39
    Fight between Moors and Gassers, pages 122, 123
    Scene at the dance, page 181

Additional Suggestions

1. Divide the class into groups of six or seven students, asking each group to determine what are considered to be the most important episodes in the novel. From the lists developed by individual groups, have the entire class agree upon a common list of approximately eight episodes. Have each group choose one episode to be dramatized by improvisation. Instruct the groups to follow these steps.

    a. Review thoroughly the selected episode
    b. Identify the conflict in the situation
    c. Discuss the motivations of the characters
    d. Observe the levels of language and dialects used by the characters
    e. Decide on the mood of the episode and how it can best be communicated to the audience
    f. Without writing a complete script, improvise dialogue based on the conversations and narration in the book. Practice the dialogue until the actors are able to carry on the needed actions and conversation naturally.
    g. Arrange for a minimum of props that will help to make the presentation more realistic.

    Have each group give its presentation according to the chronological order in the novel. After the last group has made its presentation, the class will evaluate the effectiveness of the dramatizations. The evaluative criteria should be based on the procedures for preparing the dramatization, listed above.

2. Have the students assume the role of Alex Robbins, the sponsor of the Moors. Instruct them to write a brief report to the police department, evaluating the progress made by Rufus and containing suggestions for helping Rufus make further adjustments in his personal struggle for success and recognition. The written exercise should be followed by class discussion based on the compositions.

Related Composition Activities

A. Writing message on patriotism, Developmental Activity A, page 4.

B. Rewriting from another point of view , Developmental Activity E, page 8.

C. Writing an explanation of the statement "Poverty is often embarrassing and irritating to others who are prosperous," Developmental Activity J, page 12.

D. Writing a paragraph of contrast , Developmental Activity R, page 16.

E. Writing dialogue, Developmental Activity R, page 16.

F. When reading Durango Street, writing a report to the police department. Activities under Durango Street, page 20.

G. Everyone has felt like an outsider at one time or another. We expect an invitation to a party, but it fails to arrive; we enter a room and no one makes an effort to welcome us. Write a composition of 300-500 words describing your feelings about such a snub and your reactions to being an outsider. (The purpose is to help the students gain insight into their own reactions.)

H. Everyone, unless he is a saint, has been guilty of making another human being feel like an outsider. Ask each student to write his experience as a short narrative, developing fully all the feelings of hostility he felt toward the individual and his justifications for making an outsider of the individual. (The purpose is to help the student understand his rejection of another person and to evaluate his judgment.)

I. In Swiftwater, Old Lophorn is referred to as an anachronism. Have each student explain in a paragraph the ways in which the Calloway family was an anachronism, indicating the period in which they might have been much more at home than they were in the twentieth century.

J. After reading the shorter works in this unit, the students should have reached some conclusions relating to outsiders. Have each student write a paragraph in which he explains the meaning of the word "prejudice," and some of the common causes of it.

K. Have the students write three short paragraphs, based upon concepts learned in this unit, in which they give reasons why groups need a common scape goat; how a group usually behaves toward a common scapegoat; and if there are any means by which the scapegoat can win the approval of the group.

RELATED LANGUAGE ACTIVITIES

A. Appropriate use of formal language. Developmental Activity A, page 4.

B. Semantic principle: The meanings of words change for each of us because we live in a world of change. Developmental Activity A, page 4.

C. Semantic principle: Dialect sets people apart. Developmental Activity D, page 8.

D. Semantic principle: What is reported depends on who is doing the reporting. Developmental Activity E, page 8.

E. Semantic principle: Nationality groups have dialectal differences. Developmental Activity E, page 8.

F. Cowboy dialect, Developmental Activity M, page 13.

G. This seems to be an ideal time to direct the attention of the students to the aspects of language that have to do with social acceptance, especially the ways in which language is a factor in one's acceptance or rejection by groups to which he wants to belong. Lessons in what constitutes standard usage are suggested. A number of exercises follow.

1. An employer receives the following letter from an applicant:

> Dear Box H-664,
> I seen your ad about the swell
> job and I'm after it. I know I've
> got the stuff to make a go of it.
> I'll be in town over the holidays
> for a blast or two, so let's get
> together for a interview. You can
> write me in care of gen. del. and
> I hope it'll be soon.
>
> Yours truely,

   a. Do you suppose the applicant ever heard from the employer?
   b. If you were the employer, what would you think of such a letter?
   c. How would you change the letter to be sure that you received an answer from the employer?

2. In the story "Giovanni and the Narrowback" Johnnie feels that his mother's use of broken English shames him. The same is true of Harry in "The Torn Invitation."

   a. In what way were they mistaken?
   b. How would the stories have been different if these mothers had spoken standard English?

3. Youngsters often form secret clubs, admitting their own circle, and excluding those who do not "belong." People can do this with language. Who would be an outsider to the following statement?

   "A bomb came up and some hip little bitty was at the wheel, driving her jim to the gig."

   or -

   "They're having a gig at Al's crib. Lots of chicks."

4. Technical jargon is not meant to make the layman uneasy or suspicious, but it frequently has this effect. What would you need to know in order to listen comfortably to conversations such as:

   a. "She's a Herpes Simplex. Bad corneal lesion."
   "Is that so? What't the prognosis?"
   "Guarded. Some internist prescribed cortisone."

b. "Oh yes, I saw Sadler's Wells do that before the choreography was changed."
"Really" I prefer the arabesque at the end in this new version. The pirouette was a distraction, don't you think?"

H. Read this paragraph from Outcast, page 153.

(1) Jason jerked convulsively under the blow, half raised himself, and then, with a long, shuddering sigh, fell forward again, and lay still. (2) As the whistling lash came down again, Beric released the oar, and with a furious cry flung up his free arm to ward it off. (3) The abandoned oar-loom kicked back and all but swept the next pair of rowers from their bench. (4) The whip-lash wrapped itself round Beric's wrist, and in the moment's confusion he all but jerked it out of the overseer's grasp. (5) Then there was a rush of feet and Porcus's Second had come to his aid with a couple of seamen. (6) Dimly, Beric was aware that the Horotor's hammer was no longer sounding through the galley, and the rowers were resting on their oars, craning round to see what was happening. (7) He was thrust aside, and the lash was torn from his grasp and fell again and again on Jason's back. (8) But Jason did not stir; and the blood came slowly, very slowly, scarcely at all.

a. List all the verbs.
b. What effect is produced by the verbs in the first four sentences? (action)
c. Which word carries this effect into the fifth sentence? In what form class is that word? (rush, noun)
d. What effect does the author achieve by changing to passive voice verbs in sentences 6 and 7? (slowing the action)
e. Why does the author choose the verb "came" in the last sentence? (has inert quality; Jason is dead)

Read the paragraph, bottom of page 148, in Outcast:

But Jason was not listening; he had turned his head on his arm to watch something afar off in the sky: and Beric, following the direction of his gaze, saw a slender skein of wild geese thrumming out of the morning emptiness. Almost in the same moment he heard them, a thread of sound at first, caught and blown about by the upper air, but strengthening as the dark skein swept nearer, into a vibrant babble, a helping, half musical, half eerie, like a pack of small hounds in full cry.

a. What image does the author create by using the words skein, thrumming, and thread? Use the dictionary, if necessary.
b. In an unabridged dictionary, the word skein is defined also as a flock of wild fowl. Which use do you think the author intended: the denotative or the connotative? Why?
c. What is the second comparison the author makes? Why does it seem illogical?
d. Would it seem more logical if we use the word skein to mean flock?
e. Does this necessarily destroy the first image? Why or why not?
f. Find other examples of the author's use of imagery.

Evaluation

A. Note to the Teacher

The evaluation of student insight and appreciation should be a constant process. Class participation and individual projects are likely to yield more valid, though subjective, evidence of progress toward unit aims than the usual objective tests. Some teachers may, nevertheless, still wish to use objective tests.

B. Another suggestion for evaluation:

This unit is meant to help students in their human relationships. To help them see that the facets of character they have examined are human and common to even the most saintly human beings, have them read the following excerpts from "You Never Know" by Nancy Hale (Introduction to Literature). The student should answer the questions following the first excerpt before reading and answering the questions of the second excerpt. They should know that there is a lapse of a few days between the two excerpts.

> "This was the period when Geraldine Ames was riding high as a leader in our class, and she was the president of a club against me.
>
> A child never knows quite why it is singled out as the one who is all wrong. There appear to be different reasons -- in my case that my parents were painters instead of my father's being a stockbroker or banker, and that my dresses, which my mother made, had their waistlines up under my arms instead of around the hips -- but the child knows inside that these are not enough. The real reason is cosmic: the child is wrong, that's all, the herd have named her so and there is nothing, there never, never will be anything, to do about it. I would come into the varnished-oak gymnasium for prayers at the beginning of school in the morning, and Geraldine, tall and pretty with long black braids, would catch the cloth of my dress as I passed her on my way to my place and give it a tweak and whisper "Crazy...." with that scornful and yet abysmally beautiful smile."

1. In what ways is the writer different from Geraldine Ames?
2. What does she mean by the word "cosmic"?
3. What is significant about the author's choice of the word "herd"?
4. How does the writer indicate the utter hopelessness of her situation?
5. What suggestions would you make to the writer that may cause Geraldine to accept her?

> "That afternoon a tide had turned for me, for the next thing I remember is being one of Geraldine's cohorts myself. I don't know why she decided to accept me, but I remember basking in the precious peace of her approval, which we all sought avidly by agreeing with

> everything she said. "D'ja see that new kid in fourth class?" she would say, as we stood about under the sighing pines in the schoolyard at recess. "She's crazy." "Crazy-looking thing," we would chime in; crazy meant anything wrong, anything different from the norm, which was, of course, Geraldine herself: pigtailed, gingham-dressed, belted at the hipline, scornful, *right*. I would chime in as loud as any of them, for now all was well, somebody else was crazy, not me."

1. What does the writer do that causes Geraldine to accept her?
2. What human characteristic does this suggest to you?
3. What happens to the author when she becomes an accepted member of the herd?
4. Write a paragraph in which you express the idea that you understand the Golden Rule but....

MATERIALS - The Outsider

A. Anthologies and novels for teachers and students

Alvin, Virginia. *Short Stories I.* New York: The Macmillan Company. 1961

Annixter, Paul. *Swiftwater.* New York: Houghton, Mifflin. 1950

Bailey, Matilda and Leavell, Ullin W. *Worlds of People.* New York: American Book Company. 1956

Bonham, Frank. *Durango Street.* New York: Scholastic Press. 1965

Gordon, Edward J.; Eller, William; Welch, Betty Yvonne. *Introduction to Literature.* Boston: Ginn and Company. 1964

Hook, J. N. et al. *Literature of Adventure.* Boston: Ginn and Company. 1961

Herber, Harold L; Nolte, Florence. *Book 2 They Changed Their World.* Follett Publishing Company. Chicago: 1966

Humphreville, Frances T.; Fitzgerald, Frances S. *In Orbit.* Scott, Foresman and Company. Glenville, Illinois. 1966

______________________________. *Top Flight.* Scott, Foresman and Company. Chicago, Illinois. 1961

______________________________. *On Target.* Scott, Foresman and Company. Chicago, Illinois. 1963

Jacobs, Leland B. and Root Jr., Shelton L. Ideas in Literature: *Directions Book II.* Columbus, Ohio: Charles E. Merrill Books, Inc.1966

Leavell, Ullin W. and Caughran, Alex M. *Reading for Significance.* New York: American Book Company. 1962

Lewis, E. F. *To Beat A Tiger.* New York: Holt, Rinehart and Winston. 1956

Nieman, Egbert W. and O'Daly, Elizabeth C. (ed.) *Adventures for Readers Book II.* New York: Harcourt, Brace and Company. 1958

Pooley, Robert C. *Vanguard.* Chicago: Scott, Foresman and Company. 1961

Pumphrey, Eva Menshaw and Kincheloe, Isabel M. *Adventures Ahead.* New York: Harcourt, Brace and World, Inc. 1962

Smiley, Marjorie B. et al. Gateway English, A Literature and Language Arts Program: *Coping.* New York: The Macmillan Company. 1966

________________________. Gateway English, A Literature and Language Arts Program: *Who Am I?* New York: The Macmillan Company. 1966

Speare, Elizabeth G. *The Witch of Blackbird Pond.* New York: Houghton, Mifflin . 1958

Sutcliffe, Rosemary, *The Outcast.* New York: Dell Publishing Co. 1955

Wood, William R. and Husband, John D. (ed.) *Short Stories As You Like Them.* New York: Harcourt, Brace and Company. 1940

C. Films

Available from Central Film Library:

Shy Guy. Black and White, 13 minutes.

High Wall, The. 30 min. black and white 5063

Portrait in Black and White, Part I and II, 50 min. 5249

Indians of Early America - 4769

Mahatma Gandhi - 4830

Picture in Your Mind (above average) - 4743

The following films are available on rental basis from the Audio-Visual Center, Indiana University:

Discussion Problems in Group Living: The Snob. Black and white. 14 min.

Feeling Left Out? Color and black and white, 13 minutes.

Man Without a Country. Black and white, 25 minutes.

The Outsider. Color and black and white, 13 minutes.

Understanding Others. Black and white, 13 minutes.

D. Recordings

Hale, Edward Everett. *Man Without a Country.* 1-12" rpm, Educational Record Sales, 157 Chambers Street, New York, New York 10007.

Longfellow, Henry Wadsworth. *Evangeline.* 2-12" LP, Folkways/Scholastic Records, 906 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.

Grade Eight

Unit The Outsider

Adaptations For Less Able Students

General Approach to All Regular Units

1. Reduce the number and the complexity of objectives so that student attention is concentrated on one or two major ideas.

2. Devise procedures to be used in place of independent student reading that will provide the desired literature experiences. Consider the following procedures:

    a. The teacher reads a story aloud.
    b. The teacher summarizes difficult sections.
    c. The teacher records a story.
    d. Records, filmstrips, pictures, and films are used.

3. De-emphasize almost to the point of elimination all long-range or extensive homework assignments that students are expected to complete at home or without the teacher's help.

Activities	Consider these major adjustments: 1. Read aloud to the class. 2. Help the class, one step at a time. 3. Eliminate the most difficult parts.	Consider these minor adjustments: 1. Use fewer and easier questions. 2. Assign this to the entire class. 3. Provide extra help.	Use these activities as they are written.
Long-Range	A, B		
Initiatory		1, 2, 3, 4, 5, 6, 7, 8	
Developmental	A, C, F, L	See "Note To Teacher" Th-6	
The Novel	Durango Street Th-20 - Th-22		

THE OUTSIDER

Grade Eight

Unit Objectives

A. Concepts and generalizations: to help the students understand that

1. All men have been outsiders at one time or another, either voluntarily or involuntarily
2. Authors have used the outsider theme to express the reactions of the outsider to the group as well as the reactions of the group (society) to the outsider
3. The theme has been developed in narrative, drama, poetry, and true-life stories.

B. Attitudes and Values: to encourage the students'

1. Awareness of various kinds of outsiders
2. Ability to feel empathy for people under stress
3. Insight into their reactions to their own social environment.

C. Skills: to develop the students' abilities to

1. Determine an author's purposes in writing a story about an outsider
2. Make critical evaluations, to think with the author, to agree or disagree with him, to compare or contrast ideas
3. Recognize various determiners of character, and to discern how authors reveal these determiners.

Initiatory Experiences

A. Encourage students to begin thinking about the different types of outsiders with the following activities:

1. Have students listen to the following selections and then discuss the accompanying questions:
    a. "Peculiarsome Abe", Prose and Poetry Enrichment Records - warm-up involvement introduction. Album Three, The L.W.Singer Company
    b. "The Autobiography of Frederick Douglass", Folkway Records, Bands 1, 5)

c. Read aloud the poem, "In the Inner City", Something Else, Lucille Clifton

Questions for Discussion:

How are the people in each selection different from others?

What difficulties do each suffer under the circumstances?

What attitude is taken by the people identified as being different from others?

2. Have students view the movie, "The Weapons of Gordon Parks," asking them to identify the various ways the narrator was cast into the role of an outsider.

3. Use a variety of pictures - from magazines or from art collections - to illustrate the specific types of outsiders to be studied during the course of the unit (political, ethnic, racial, financial, social).

   a. Show the pictures to the class and then have the students identify the types of differences represented in the pictures.

   b. List the classifications on the chalkboard in the language used by the students. The basis of a brief discussion of each picture may consist of the following questions:

      Why does society reject certain of its members?

      What characteristics of the person or people in the picture might cause them to be rejected by other members of society?

      Do you think the person or people in the picture wanted to be different from others or were they not accepted by others? Why?

4. Separate the class into small groups, distribute a number of different magazines and ask each group to locate pictures that illustrate different types of outsiders. Encourage students to explain the kind of rejection that they see in each picture.

5. Ask each group to select a picture used in activity #3, and use about ten minutes to collectively create a short story that explains the outsider in the picture. Get one volunteer from each of the groups to tell the story to the entire class.

6. Have students bring in current record hits whose songs express the idea of being an outsider. Play the records for the class and then lead the class in a discussion of the themes. Examples: (1970)

   "Two Little Rooms", Janet Lawson

   "Everything Is Beautiful", Ray Stevens

   "Is That All There Is?", Peggy Lee

   "Folsom Prison", Johnny Cash

   "Child of Clay", Jimmie Rodgers

   "In The Ghetto", Elvis Presley

   "Second Hand Rose", Barbra Streisand

B. Have a small group of students plan and construct a bulletin board to illustrate the theme of the outsider.

   1. Ask the art teacher to help students prepare "severe silhouettes" in contrasting (black and white) colors which portray impressionistic connotations of the outsider theme.

   2. Let students use common expressions that convey the outsider theme for a companion bulletin board. Approved expressions can be personally put on the bulletin board by the contributor. The general design may be in "autograph page" form.

Developmental Activities

A. Help the class consider the events in Edward Everett Hale's "The Man Without A Country" as an example of exile or legal banishment.

   1. Play the record version of the story. Present the story in three parts, so that students can review segments of the plot, the characters in the story, and their personal reactions to the events of the story after each part.

   2. Show the filmstrip entitled "Man Without A Country" prepared by Encyclopedia Britannica. Assign numbers in advance to approximately five students who will, in the designated order, re-tell the story as frames are flashed on the screen. (Captions may be covered so that the students will not attempt to rely on them for help.)

   3. Ask members of the class to identify what they believe are the most important events of the story. Record all responses on the chalkboard, and then help the class arrive at a consensus as to the ten most important events. Then ask students to number these ten events in the order in which they occur in the story. The filmstrip may be used by students to check the accuracy of their work.

4. Conduct a class discussion of the following questions:

   a. How might Philip Nolan be treated differently in today's courts?

   b. In what ways might Philip Nolan react differently in today's courts to the sentence given him?

   c. How has Philip Nolan's character been changed by his punishment?

5. List a number of situations from the story on small cards and distribute individual cards to students who volunteer to pantomime the event listed on the card. Ask students to emphasize in their pantomime the feelings of the character in that particular event. Members of the class will attempt to identify the person, the event, and the feelings expressed through the role-playing.

B. Use the three-part play, "Thomas Paine" by Grace Brett, Book 2 They Changed Their World to help students understand the outsider who voluntarily rejects the existing political system and makes many sacrifices in order to change his world.

1. Have students complete the exercises which accompany each section of the play.

2. Divide the class into small groups and ask each group to discuss the following questions. Select one student from each group to report the reactions of his group to the class.

   a. What are some of the changes many people would like to see take place in our country?

   b. Who are some of the leaders among those who seek changes in our system?

   c. What methods are presently being used to bring about change? Do you agree with these methods? Explain.

   d. Suppose Thomas Paine were the leader of one of the current movements designed to bring about change (Draft laws, integration, woman's liberation, voting age, pollution, students' rights, gun control, law enforcement). Judging from the methods used by Thomas Paine in the play, how do you think he would attempt to bring about change in the current movement you have selected? What would be your attitude toward him in this particular situation?

C. To initiate the concept that ethnic differences can create rejection and isolation, use the selection written by Senator Daniel Inouye, "My Shirt is for Church", Something Else.

1. Develop a background for the story by showing pictures or a filmstrip of Hawaii which emphasizes the people of the island.

   a. What different nationalities are you able to identify in the picture?

   b. How do you account for the many Oriental faces in the pictures?

   c. For what reasons would those of Japanese origin be looked down upon during some periods of history?

2. Either read the first part of the selection aloud to the class or call on selected student readers to read as far as the sentence "All the disappointment, all the fear suddenly boiled up in anger, and I began to shout " on page 119. Ask the students to be prepared to discuss the following questions:

   a. How do you feel about the treatment given young Inouye during the Student Council interview?

   b. Place yourself in the shoes of Inouye. What reaction would you have to the questions asked him?

3. Now complete reading aloud the remainder of the selection. Ask students to compare their reactions to the interview with Inouye's feelings about the interview. Emphasis should be placed on the fact that the high school was segregated not only because of nationality and social status, but also because his own Japanese peer group favored it.

4. Ask students to explain the inferences suggested by the following statements from the story.

   Directions: Select the response listed after each statement which is most accurate.

   a. Mrs. King's class was the top tenth-grade class at McKinley High. (1) The author was a delinquent (2) a good student (3) interested in clubs

   b. "But thanks to a clever system of segregation, nearly all of us at McKinley were of Japanese ancestry and poor." (1) All Japanese were poor (2) school officials intentionally placed poor Japanese at McKinley High (3) Japanese children wanted to be separated from others.

   c. "I thought they were going to interview me about my interests and ideas---." (1) The author was disappointed (2) felt the questioning was unfair (3) felt that he had passed the test.

d. "But I couldn't tell them (his parents) the real reason (for not being accepted) because they would have blamed themselves (1) The author was ashamed of himself, (2) was considerate of his parents (3) was disappointed.

D. Use the article "Old Loyalties and New Dreams", Scholastic Scope, September 1969, as an additional example of rejection based on ethnic differences.

1. Read the article aloud in the class, instructing them to follow along silently. Individual students may wish to assist in the reading.

2. Reinforce the details of the story and promote discussion of the role of the outsider by having students complete the following exercises in cooperation with one of their classmates.

Directions: Draw a line under the statement which best completes the sentence.

a. The boys in Bruce's neighborhood cared more about ____________ than nationality. (fighting, parties, sports)

b. Bruce did not like high school because ____________. (A white girl liked him, he was forced to study, students in the high school did not like the fact that he kept company with a white girl)

c. Bruce was dismissed from school because ____________. (he had joined a gang of young Indians, he tried to prove a point by fighting, he was caught carrying a gun)

d. Pop's death ____________. (made Bruce hate whites even more, made Bruce think seriously about his future, caused Bruce to give up hope)

e. After Bruce's success in school, the ____________. (no longer cared about his old friends, did not like the action of the streets, realized that he had changed)

3. Ask students to illustrate what they consider to be the main idea of the article on drawing paper with charcoal pencils, or crayons. When students have drawn a scene from the article, ask each person to tell the class what the main idea of his picture is, and to tell how the details help to emphasize this main idea.

E. To help students appreciate points of view expressed in poetry that reveals the American Negro's feeling of rejection, examine the following poems:

"Two Reactions to Black" by Linda Peterson and Ned Brown
from the book Something Else

"I, Too, Sing America", by Langston Hughes

"Incident" by Contee Cullen

"To Richard Wright" by Contee Cullen
from the book I Am the Darker Brother, Marion L. Greene

1. Discuss the following key questions to clarify the **dominant ideas** expressed in the poems.

   a. How does the poet feel about being black?

   b. What attitudes and practices are suggested in the poems that result in isolation of the black man from others?

   c. What hope, if any, is suggested that full acceptance will eventually come about?

2. To help students understand the key words in the poetry, ask the class to match the words on the right of each exercise with those on the left. (Dictionaries may be used to complete the exercise.)

   Exercise I

   discouraged
   shadow
   nightmare
   darker
   beautiful
   poked
   happened
   unnoticed
   denial
   terror

   frightening
   pretty
   thrust
   chance
   refuse
   dishearten
   fear
   dismal
   unawareness
   gloomy

Exercise II

unknown
depression
dare
black
oppression
crazy
uptight
live
wrap
cruelty

tense
challenge
hardship
conceal
unrecognized
endure
low spirits
forbidding
brutal
mad

3. Many of the feelings expressed in the poems are also implied in the paragraph written by Dick Gregory who rose from poverty to success and financial security. Have the class fill in the blanks with words listed at the end of the selection.

Like a lot of Negro kids, we __________ would have made it without our Momma. When there was no __________ to go with the beans, no socks to go with the shoes, no hope to go with ______________, she'd smile and say, "We ain't poor, we're just ________." Poor is a state of __________ you never grow out of, but being broke is just a __________ condition. She always had a big smile, even when her legs and feet _______ from high blood pressure and she collapsed _________ the table with sugar diabetes. You have to __________ twenty-four hours a day, Momma would say. If you walk through life ________ the aggravation you've gone through, people will feel sorry for you, and they'll never __________ you. She taught us that ________ has two ways out in life - laughing or crying. There's more ________ in laughing.

man
smile
hope
mind
across
broke
showing
fatback
never
swelled
tomorrow
respect

F. To show how ethnic and cultural differences can bring about rejection, tape the story, "The Strangers That Come To Town," written by Ambrose Flack (Introduction to Literature and Reading For Significance). Present the story in three parts and use the suggested activities after each section.

"The Strangers That Come To Town"

(Introduction to Literature)

I. Part One: First Impressions: Pages 54-57; Conclude with "It may have been that their European travail made it easy for them to endure such trifle as humiliation in America."

After students have listened to the first part of the story, distribute dittoes containing the following items and instruct the students to place a check to the left of each item which gives an accurate first impression of the Duvitch family as seen by the author's family.

______ Members of the family were not in good health.

______ Pets, animals and birds, did not like the new neighbors.

______ The Duvitches were unusually quiet.

______ The young children enjoyed good music.

______ They were used to doing things for themselves.

______ They did not seek medical help for health problems.

______ All were neat and tidy.

______ Mrs. Duvitch loved flowers.

______ In general, the Duvitch family were handsome people.

______ They did not like to "show off".

______ The family was accident prone.

______ Individuals of the family were boastful.

II. Part Two: An Unkind Act: Pages 57-63; Conclude with "When the sun, dropping low, had lost its fury and the hard blue enamel of the sky began to pale, I pulled up the thirteenth bass, which was our sixty-first fish."

After students have listened to part two, have them complete the following exercises:

> Directions: The sentences below review some of the main events of this part of the story. A key word has been omitted from each sentence. You are to think of the word which belongs in the blank as suggested by the number of spaces and the letter supplied for each missing word.

a. An hour after lunch we _ _ i _ _ _ _ through rolling farm country out to Durston's Pond, four miles north of town.

b. We held a brief whispering _ _ _ v _ _ _ _ _ _ _ _; and then, egged on by him and quite willing on my own, I played a shameful trick on the Duvitches, the memory of which will come back to the end of my days to plague me.

c. Father woke up and joined our n _ _ _ _ _ _ _ _ in a conclave, looking down at the tub of fish near his feet.

d. Looking as _ _ _ _ t _ as we felt, we swam in and joined the group gathering around.

e. Father's eyes were _ _ _ r _ _ slits of blue fire in his white face.

f. One-eyed Manny Duvitch, as it turned out, had told Father he had seen me drop _ _ _ _ _ h _ _ _ in the tub of fish.

g. "Count the fish," Father o _ _ _ _ _ _ us, his voice like steel.

h. Father handed Mr. Duvitch two dollars, the _ _ _ c _ of a day's rental of the rowboat.

i. "And you are not to come back," he gave out in the same steely tones, "until you've caught sixty-one fish to _ _ _ _ y Mr. Duvitch."

Answers:
a. driving
b. conversation
c. neighbors
d. guilty
e. narrow
f. something
g. ordered
h. price
i. repay

III. Part Three: A Better Understanding: Pages 63-67.

After the students have listened to the conclusion of the story, write the following sentences on the chalkboard and have the class discuss and then decide which sentence best summarizes the third section of the story.

______ Tom and Andy learned a valuable lesson from their fishing experience.

______ The events of this section prove that Father was justified in making the boys replace the fish.

______ Not only did a change take place in the Duvitch family but new understandings were gained by the author's family.

______ The most important change took place with Tom and Andy.

4. Students may gain further understanding of the plot, characters, and concepts related to the outsider theme through role-playing. The following scenes are suggested:

   a. Reaction to the Duvitches as they move into the house next door.

   b. Mother takes food to the Duvitch family.

   c. The Duvitch children eating lunch at school.

   d. Father reprimands the boys for putting soap into the tub.

   e. The boys finally pull in their sixty-first fish.

   f. Andy and Tom as they eat while at the Duvitch party.

   g. The author's family is back home from the party and indivuduals are discussing the Duvitch family.

G. To examine the fact that poverty often sets people apart consider the story, "Two For A Penny" by John Steinbeck. (Top Flight)

   1. Select individual students to read section assigned to them.

   2. Ask students to comment about the characteristics of each of the following people in the story: Al, Bill, The Poor Father, The Two Small Boys. Write student responses on the chalkboard, and then ask the class to locate statements from the story which support or refute the responses on the chalkboard.

   3. Have students discuss the following questions:

      a. What was Big Bill's attitude toward the families traveling West? How was it changed later in the story?

      b. Contrast Mae's attitude toward the travelers with that of Al's.

c. Cite words or lines from the story that reveal the poor family's feeling of isolation because of poverty.

4. Divide the class into groups of five or six and assign two of the characters in the story to each group. Ask students to pretend that each character is being sought by the police and to prepare a description of each character that might be sent over police radio facilities. Students should try to write so clearly that when a member of each group reads the descriptions aloud, the class can guess the name of each character.

H. Use "Alone" from On Target to illustrate several attitudes that people may have toward wealth.

1. Help five student volunteers to tape the story prior to the presentation to the class.

2. Play the tape and ask students to follow along in the book as they listen.

3. Clarify details of the story in a discussion of the following questions:

a. Describe Jim Cook's family.

b. What was Jim's greatest desire?

c. How was Henry Drew different from his wife?

d. What importance did the forbidden room have for Henry Drew?

e. What new lessons did Jim learn from his experience at the old house?

4. Instruct students to answer the following questions by choosing words from the accompanying word list to form a complete sentence. (Do not use a word more than once, unless repeated in the chart. All words must be used when the exercise is completed.)

a. How did Mrs. Drew compare Jim with her husband, Henry?
(Answer: Henry was apt to do odd things.)

b. What was Chuck's reaction to the news that Jim had gotten a job at the Drew house?
(Answer: When Jim told his family the news, Chuck gave him a queer look.)

c. As Jim worked in the Drew home, why did he often wish he someday would be rich?
(Answer: "So I can buy a place like this".)

d. For what purpose did Henry Drew use the quiet room? (Answer: This was his place to be alone.)

WORD LIST

a
a
alone
apt
be
buy
can
church
do
family
gave
Henry
him
his
his
I
Jim
like
look
news
odd
place
place
queer
so
the
things
this
this
to
told
told
was
was
when

I. Individuals who are misjudged or unfairly accused of misdeeds because of their association with former neighborhoods and schools may become outsiders. The play, "Careless Blues", (On Target) illustrates this outsider concept.

1. For the purpose of giving each member of the class an opportunity to have a reading part in the play, divide the class into groups of seven to match the number of characters in the play and then have each group simultaneously read the play aloud. (It may be necessary for girls to read male parts and vice versa.)

2. Discuss these selected statements from the play to emphasize the outsider theme.

   Directions: Give as many reasons as you can as to why each character made the statement in the play.

   a. Jim: Tom's a funny guy. Never says much. p. 95

   b. Kate: Yes, he came from West Lake High. That's where they had all that trouble with things being stolen. p. 95

   c. Jim: Come to think of it, for a quiet guy, Tom sure gets in a lot of trouble. p. 95

   d. Joan: Don't be silly, Kate. You know nobody ever asks me. p. 97

   e. Jim: What do you mean you don't know? It must have been unlocked. p. 97

f. Mr. Gates: What were you telling about me, may I ask? p. 98

g. Tom: Maybe just because I came from a school where they had trouble with things being stolen, you think I did it. p. 100

3. Ask each student to think of a person or thing from the play to be used in a "Who or What Am I?" game. Each student should write at least three "indirect" clues and be prepared to present them to the class. The student who first guesses the correct answer will be the next to read his clues. A person who guesses correctly first, but who has already made his presentation, will designate the student to follow. (Additional interest may be generated by dividing the class into two teams and keeping score to determine a winner.)

J. Envy of an individual by a group can be a factor in creating an outsider. To help students understand the effects of hostility toward one who is envied have students read "Danger Shift" (On Target).

1. Have students read silently the first part of the story (pages 104-107), ending with "But Jack pleaded, and I agreed to take his place.") Students should read to discover and then list five acts which were directed against the "New Kid", Pete Croft, which caused bad feelings between the boys.

   a. Name five ways Pete's fellow workers tried to "get to" him.

   b. What motive do you think the older employees had in trying to agitate Pete?

   c. Why are new people on a job or in a community often intentionally mistreated by others?

   d. In what ways do you think Pete could have reacted differently to the practical jokes?

2. Have students read silently the remainder of the story for the purpose of answering the following questions:

   How have the events of the story made a change in Wheeler's attitude? Jorgensen? Tom Croft?

3. To show students that people often make statements that have special meanings distribute dittoes of the following exercise:

Interpreting the English Language

Directions: Match the statement from the column on the right with the statement from the left that has the same meaning.

______ Snap it up.

______ Keep it cool.

______ The boss always gives new hands special treatment.

______ You're so tough.

______ You know, one of those careful guys who wears goggles to sharpen a pencil.

______ That's my meat.

______ Then I sat down on the floor and began breathing again.

______ Croft could clean up on you.

a. unreasonably cautious

b. able to win the fight

c. the excitement is over

d. this is what I like

e. step aside

f. don't get excited

g. hurry

h. makes them do dirty jobs

i. a weakling

K. Use the story, "First Offense" (In Orbit) by Evan Hunter to show how society isolates individuals by putting the criminal into prison.

1. Have the students read silently to answer the key question and then discuss the details of the story.

   Key Question: What was Steve's final attitude toward the crime he had committed?

   For Class Discussion:

   a. What laws of society had Steve broken?

   b. What evidence did the police have to support their case against Steve?

   c. How did Steve react to his arrest?

   d. Give examples to show that Steve had very little respect for other people.

   e. What advice did Jim Skinner give to Steve? How does the advice reveal Skinner's character?

   f. If you were the police chief, would you have handled the case in any other manner? Explain.

2. An author often omits the identity of the speaker in a dialogue. However, the trend of the dialogue leaves little doubt as to who is speaking. Ask students to complete the chart for the purpose of identifying the speaker of the following quotations:

Directions: Place an (X) under the name of the person who made the statement.

"He Said It"

	Steve	Skinner	Police Chief
1. Yeah. Where we going? p. 71			
2. Well, they're taking us to the lineup, as usual. p. 71			
3. When they get you up there, you don't have to answer anything. p. 71			
4. Reporters? Well, maybe. Why? What did you do? p. 72			
5. You kill anybody? p. 73			
6. Keep my nose clean? Don't make me laugh, pal. p. 73			
7. All I remember is waking up in jail this morning. p. 73			
8. You don' remember throwing the garbage can? p. 73			
9. I say so. Now how about that store? p. 73			
10. The case was repealed. p. 74			
11. I don't know much about the law, sir. p. 74			
12. I don't remember anything. p. 74			
13. Then don't ask me stupid questions. p. 75			
14. A little early, isn't it? p. 75			
15. Were you afraid? p. 76			

3. Since the story does not tell what happened to Steve, ask the students to write an ending to the story that tells what they think happened to him.

NOTE: As an optional **possibility** in assisting students to think about what happened to Steve, the following information may be considered:

Individuals who have committed crimes have often made drastic changes in their lives or have been rehabilitated and have made valuable contributions to society. (Ex. Bird Man of Alcatraz, Johnny Cash, Willie Sutton) Tell the students to assume that Steve spend several years in prison, was released on probation, secured a job, became married, and became interested in youth activities.

L. To examine the danger that can result when individuals resort to unreasonable risks to prove their courage, use "Scare Game" by Gertrude Schweitzer (In Orbit).

1. Have students read the first part of the story (pages 124-129, ending with "Edgy! Bud thought. Chicken is more like it.") and then have the class complete the following exercise:

Directions: Assume that Bud is so ashamed of his father for giving in to the pressure of the two "thugs" in the story that he writes a letter to Ann Landers. Fill in the blanks with words that you feel best complete the sentences of of the letter.

Dear Ann,

I am sixteen years of age and for the first time in my life I have discovered that my father is a ____________. He has always told me never ____________ what anyone says if I know I am ________. But, Ann, he backed down when two thugs put ________ on him. What kind of person is it that gives ____________ but can't live up to his own words? You see, Dad __________ a worker who was not fit to be around. Dad said he would never ____________ him back. But he did. My friends call me chicken for not doing some ___________ things they _____________ me to do. Maybe I should stop trying to look to my father as some kind of __________.

Is there any reason why he should be so _____________ of those

two men? I need someone to talk with. Please give me advice.

Yours truly,

Confused - Bud Washburn

2. Have the students read the remainder of the story and then discuss the following question:

   Key Question: How did Bud's sense of good judgment in doing what he thought to be right cause him to be an outsider?

   For discussion have the students explain the following passages from the story.

   "They want to see what it's like to be dead?" p. 126

   "Sometimes it's hard to stick to your guns." p. 127

   "The smaller one closed it (the gate) carefully, but not out of politeness. p. 127

   "We better have a little talk," the big one said. p. 128

   "He (his father) closed the gate and rubbed his hands, as if to rub something off them." p. 128

   "All right," she said. "All right. This isn't the movies. He's human." p. 130

   "I told her a kid's world may fall apart that easily, but a man makes his own world." p.132

3. Have students write Ann Landers' response to Bud's letter (see item #1 above) in which she gives appropriate advice to Bud during his period of doubt and confusion. Students may share their compositions by reading them to the class followed by a discussion of individual letters.

Summarizing Experiences

A. For the purpose of having students review attitudes and concepts experienced during the course of the unit, orally present the following activity, allowing for class discussion of each item.

   Directions: Encircle the letter after each of the following statements which best indicates your attitude toward the statement.
   (A- agree D - disagree U - undecided)

1. Traitors to our country should be sentenced to life in prison. A D U

2. Public schools should be open to everyone regardless of race, color, or creed. A D U

3. An American Indian should be taught to be proud of his native background and culture. A D U

4. Negroes have been placed in the role of the outsider through prejudice. A D U

5. A person's character is often misjudged merely because he is poor. A D U

6. All wealthy people are unhappy. A D U

7. The best way to learn about the character of a new neighbor is to learn something about the place where he formerly lived. A D U

8. The playing of practical jokes on fellow employees is a sign of immaturity. A D U

9. Crime continues to increase because our courts are "too easy" on criminals. A D U

10. It is often wise to "give in" to the threats of the criminal element. A D U

11. The refusal to submit to the dares of others reveals a weak character. A D U

B. Present the film, Shy Guy, available from the Central Film Library, and then have the class discuss all the elements of the story which lead to the boy's role as an outsider.

Bibliography

A. Sources for Teachers

Adoff, Arnold. (ed.) I Am The Darker Brother. New York: The Macmillan Company. 1968

Elkins, Deborah. Reading Improvement in the Junior High School. Teachers College, Columbia University, New York: Teachers College Press. 1963

Fader, Daniel N. Hooked on Books. New York: Berkley Publishing Corporation. 1966

Featherstone, W. B. Teaching the Slow Learner. New York: Bureau of Publications, Columbia University. 1951

Greene Marvin L. Something Else. Illinois: Scott, Foresman and Company. 1970

Trout, Lawana and Brooks, Charlotte K. I've Got a Name. New York: Holt, Rinehart and Winston, Inc. 1968

B. Classroom Anthologies

Gordon, Edward J. Introduction to Literature. New York: Ginn and Company. 1967

Huber, Harold L. and Nolte, Florence. Learning Your Language/Two Book 2 They Changed Their World. Chicago: Follet Publishing Company. 1966

Humphreville, Frances and Fitzgerald, Frances S. In Orbit. Glenview: Scott, Foresman and Company. 1966

Humphreville, Frances and Fitzgerald, Frances S. On Target. Glenview: Scott, Foresman and Company. 1966

Humphreville, Frances and Fitzgerald, Frances S. Top Flight. Glenview: Scott, Foresman and Company. 1966

C. Films

Available from Central Film Library:

Shy Guy. Black and White. 13 minutes.

Weapons of Gordon Parks. Color. 27 minutes. McGraw-Hill Films, New York, New York.

The following films are available on rental basis from the Audio-Visual Center, Indiana University:

Discussion Problems in Group Living: The Snob. Black and white. 14 minutes.

Feeling Left Out? Color and black and white. 13 minutes.

Man Without a Country. Black and white. 25 minutes.

The Outsider. Color and black and white. 13 minutes.

Understanding Others. Black and white. 13 minutes.

D. Magazine

Scholastic Scope. New York: Scholastic Book Service. September 22, 1969. (An annual subscription)

E. Filmstrip

Man Without a Country. Color. 46 frames. Encyclopedia Britannica Films, Inc.

F. Recordings

Foner, Philip. The Autobiography of Frederick Douglass. 1 - 12" 33 1/3 rpm. Folkways Records. 165 W. 46th Street, New York, New York.

Hale, Edward Everett. Man Without A Country. 1 - 12" 33 1/3 rpm. Educational Record Sales, 157 Chambers Street, New York, New York 10007.

Hughes, Langston. The Poetry of Langston Hughes. 1 - 12" 33 1/3 rpm. Caedmon Records. Inc. 505 Eighth Avenue, New York, New York 10018.

Sandburg, Carl. Peculiarsome Abe. 2 - 12" 33 1/3 rpm. Prose and Poetry Enrichment Records (Album Three). The W. L. Singer Company, New York, New York 10007.

GRADE EIGHT

RECOMMENDED LIBRARY READING

UNIT: NOT FOR THE TIMID

Allen, Mabel E. Mystery on the Fourteenth Floor. New York: Criterion Books, Inc. 1965
Fiona from England arrives in New York to live with her father who is secretly involved in a plot to expose a spy ring.

Asimov, Isaac. Fantastic Voyage. Boston: Houghton Mifflin Co. 1966
Miniaturized scientists are injected into a human's bloodstream to destroy a fatal clot. Fascinating science fiction.

Beach, E. L. Run Silent, Run Deep. New York: Holt, Rinehart and Winston, Inc. 1955
During World War II the executive officer on the submarine, Walrus, had to deny his subordinate's readiness for his own boat.

Bird, Dorothy M. The Black Opal. New York: Macmillan Co. 1964
A freshman with journalistic ambitions stumbles upon an unsolved murder involving the theft of a rare black opal.

Bosworth, J. Allen. All the Dark Places. New York: Doubleday and Co., Inc. 1968
A teen-age boy goes exploring a cave, loses his way, suffers a fall, and loses his light. Some suspenseful moments.

Bova, Ben. Out of the Sun. New York: Holt, Rinehart and Winston. 1968
The designer of a supersonic fighter plane is called to the Arctic to learn why his plane fell apart over the Ocean. Involves fighting, spy activity, and romance.

Bradbury, Ray. R Is For Rocket. New York: Doubleday and Co. 1958
17 short stories of space age science fiction.

__________. S Is for Space. New York: Doubleday and Co., Inc. 1966
16 of Bradbury's best-known stories about space ships, time machines, and Mars.

Branley, Franklyn M. Lodestar, Rocket Ship to Mars. New York: Thomas Y. Crowell Co. 1951
By 1971, man had explored the moon but the trip of the "Lodestar" was the first attempt to reach Mars. Two scientists make the perilous flight.

Bridge, Ann. The Portuguese Escape. New York: Macmillan Co. 1958
A British reporter arrives in Portugal to cover a wedding and becomes involved in the escape of a Hungarian priest from his Communist pursuers.

Cadell, Elizabeth. The Corner Shop. New York: William Morrow and Co., Inc. 1967
The director of a secretarial agency investigates the reasons for the dismissal of three of her able secretaries by a "strange" professor.

Cadell, Elizabeth. The Yellow Brick Road. New York: William Morrow & Co. 1960
Jody's sister believed that it must have been a concussion that made Jody see a man with a goat. The goatman was real and Jody set out to discover what was behind a lot of queer happenings.

Christie, Agatha. And Then There Were None. New York: Washington Square Press. 1961
Ten individuals are invited to an island where each is accused of being responsible for the death of another. One by one they die in the manner prescribed in the nursery rhyme "Ten Little Indians."

_______________. Surprise! Surprise! New York: Dodd, Mead and Co., 1965
Thirteen surprise-ending masterpieces in which young people play an important part.

_______________. Thirteen for Luck. New York: Dodd, Mead and Co., 1961
Thirteen short stories introducing six of Agatha Christie's most famous detectives.

Christopher, John. The White Mountains. New York: The Macmillan Co. 1967
Three boys try to escape being "capped" by monstrous Tripods. They join a colony of other escapees who are planning to overthrow the Tripods. Almost believable.

Clarke, Arthur C. A Fall of Moondust. New York: Harcourt, Brace. 1961
A conducted tour of the moon is given in a vessel called the Selene which becomes imbedded in dust. This story centers on the complicated and perilous rescue operation that follow.

_______________. Islands in the Sky. New York: Holt, Rinehart and Winston, Inc. 1952
A boy who wins a quiz contest in the 21st Century insists on a trip to an Inner Space Station beyond the earth as his prize. When he gets there, he is just in time to take part in an attempt to repulse some interplanetary criminals.

_______________. The Deep Range. New York: Harcourt, Brace and World, Inc. 1957
Science fiction in the deep sea 100 years in the future when the earth's population is fed principally from the sea. The adventure includes the capture of a giant squid and an encounter with a sea serpent.

Collier, James Lincoln. The Teddy Bear Habit. New York: The W. W. Norton Co. 1967
A young boy who is so insecure he needs to carry a teddy bear for courage becomes involved in a jewel theft when the thieves hide the jewels in his teddy bear.

Doyle, Sir Arthur. Sherlock Holmes, Detective. New York: Dodd, Mead and Co. 1965
Eight adventure stories of the famous detective.

Duncan, Lois. Ransom. New York: Doubleday and Co., Inc. 1966
A bus driver is murdered and his load of teenagers kidnapped and held for ransom.

Eden, Dorothy. Winterwood. New York: Coward-McCann, Inc. 1967
The story of a spirited young woman who, while fleeing from memories of her terrifying past, becomes involved in a mystery on a large estate in England.

Evarts, Hal G. Smugglers' Road. New York: Charles Scribner's Sons. 1968
A 16 year old boy, threatened with a stay in Juvenile Hall, is given the alternative of working in a small out-patient clinic. He is forced to show his mettle under the ex-Marine Sergeant who heads the clinic.

Ford, Eliot. The Mystery of the Inside Room. New York: Doubleday and Co., Inc. 1967.
A group of teenagers attempts to start a teen center. An unknown person tries to close this center, The Inside Room, by causing a series of "accidents" to occur.

Frank, Pat. Alas, Babylon. New York: J. B. Lippincott Co. 1959
The people of a town survive nuclear bombing but must learn to live like their primitive ancestors.

Hagon, Priscilla. Mystery at Saint-Hilaire. New York: The World Publishing Co. 1968
Gwenda becomes a governess and gets involved in a mystery in the Castle and a love affair.

Hamilton, Virginia. The House of Dies Drear. New York: The Macmillan Co. 1968
A Negro family moves into a house that had served as a station in the Underground Railroad for escaping slaves. Only their perseverance and curiosity keep them in the house and lead to a solution of the mysterious noises and signs that keep appearing all over the house.

Hamori, Laszlo. Adventure in Bangkok. New York: Harcourt, Brace and World. 1964
A young boy moves to Bangkok where he becomes good friends with an engineer who is drilling wells which will supply clean drinking water. Together they solve the mystery of vandalism, kidnapping and sabotage of the drilling equipment and workers.

Heinlein, Robert A. Between Planets. New York: Charles Scribner's Sons. 1951
A story of interplanetary attempts at cooperation with the inevitable rebellion.

______________. Citizen of the Galaxy. New York. Charles Scribner's Sons. 1957.
A young slave working for a mysterious owner travels on a spaceship after the death of his owner.

______________. Podkayne of Mars. Ner York: Putnam. 1963
Paddy and Clark are citizens of Mars, but are descendants of earth people. They become involved in interplanetary travel and political intrigue.

______________. Red Planet. New York: Charles Scribner's Sons. 1949
The story of a boy from earth living on Mars and of the suspicions and struggles between the people of the two planets.

Heinlein, Robert A. *The Star Beast*. New York: Charles Scribner's Sons. 1954
A young boy and Lummox, his pet extraterrestrial creature become involved in the diplomatic relations of the universe.

________________. *Time For the Stars*. New York: Scribner. 1956
Tom, a seventeen year old boy, travels to distant stars using telepathy to keep in touch with Earth.

________________. *Tunnel in the Sky*. New York: Charles Scribner's Sons. 1955
Teenagers take an examination for "Advanced Survival" by being sent out to survive in the unknown for several days.

Hilton, James. *Lost Horizon*. New York: William Morrow and Co. 1933
A plane is hijacked and flown to an area resembling Tibet. The passengers discover a modern, yet almost timeless, civilization apparently controlled by a lamasery.

Hoke, Helen. *Witches, Witches*. New York: Franklin Watts. 1958
Classic witch stories retold for the adolescent. Includes such writers as Rachel Field, Oliver Wendall Holmes, The Brothers Grimm.

Holm, Anne. *North to Freedom*. New York: Harcourt, Brace and World, Inc. 1965
A twelve year old escapes from a prison camp during World War II and searches for his mother all over Europe.

Holt, Victoria. *Kirkland Revels*. New York: Doubleday and Co., Inc. 1962
A young English woman marries into a wealthy upper class family, becomes a widow and raises questions about her husband's apparent suicide.

Holt, Virginia. *Mistress of Mellyn*. Connecticut: Fawcett Publications, Inc. 1960
The governess of a small child becomes involved in the unraveling of a series of deaths and mysterious accidents in 19th century England.

Household, Geoffrey. *Watcher in the Shadows*. Boston: Little, Brown and Co. 1960
The post war experiences of a British espionage agent whose life is threatened by an unknown individual who is seeking revenge.

Innes, Hammond. *The Wreck of the Mary Deare*. New York: Alfred A. Knopf. 1967
A good adventure and mystery story of a young man and his struggles with the sea.

Jackson, Shirley. *The Witchcraft of Salem Village*. New York: Random House, Inc. 1956
A matter-of-fact examination of the witchcraft trials and executions in Massachusetts. Exposes the witchcraft epidemic as a shameful chapter in American history.

Kane, Harnett T. *Spies for the Blue and Gray*. New York: Doubleday and Co., Inc. 1954
Episodic accounts of espionage during the Civil War based on government records, letters, and manuscripts.

L'Engle, Madeleine. The Young Unicorn. New York: Farrar, Straus, and Giroux. 1968
A young boy, quits his gang and helps a 12 year old blind girl learn music and school lessons by reading Braille. He and her family are in danger because his former gang wants him back.

Montagu, Ewin. The Man Who Never Was. New York: J. B. Lippencott Co. 1954
A non-fictional account of a rose de guerre employed by the allies during World War II to disguise their actions after the battle of Tunisia. Photos and confidential reports support the authenticity of this account.

Moyes, Patricia. Helter-Skelter. New York: Holt, Rinehart, Winston. 1968
A girl named "Cat" helps solve a murder mystery and expose a spy ring at her uncle's navy base in England. Easy reading.

Nathan, Robert. Portrait of Jennie. New York: Alfred A. Knopf. 1966.
A discouraged but gifted artist and a lovely woman find friendship which leads into a sensitive love story.

Norton, Andre. The Zero Stone. New York: The Viking Press. 1968
Murdoc Jern, a collector of gems on different planets, meets with various forms of life. While trying to discover the origin of the strange zero stone, he almost is destroyed.

Phillips, Leon. Split Bamboo. New York: Doubleday and Co., Inc. 1966
A father joins an intelligence agency in the U. S. in order to undertake a dangerous spying mission in China. At the same time he hopes to find his son and persuade him to escape from China with him.

Reid, P. R. The Colditz Story. New York: J. B. Lippincott Co. 1953
World War II prisoners escape from Nazi POW encampment at Colditz.

Rinehart, Mary Roberts. Mary Roberts Rinehart's Mystery Book. New York: Holt, Rinehart and Winston. 1947
Three suspense stories written in the turn-of-the-century romantic style: The Circular Staircase, The Man in Lower Ten, and The Case of Jennie Brice.

Scoggin, Margaret C. The Lure of Danger. New York: Alfred C. Knopf. 1947
True stories include adventures beneath the sea, in big game hunts, in aviation, and in mountain climbing.

Shelley, Mary. Frankenstein. New York: Airmont Publishing Co., Inc. 1963
In the misery of his rejection by society, Dr. Frankenstein creates a monster, but the monster's fury turns against the doctor. Gothic horror story.

Shute, Nevil. On the Beach. New York: William Morrow and Co. 1957
A group of people in Melbourne, Australia, realize they have only six months before they, as the last large city in the world, will die from radiation fever.

Stevenson, Robert Louis. Dr. Jekyll and Mr. Hyde. New York: Airmont Publishing Co. 1964
The classic deals with the schizophrenic personality, chemically self-induced. As the experimenting scientist realizes the evil Mr. Hyde is overtaking the benign personality of Dr. Jekyll, he destroys himself in a last moment of desperation to stop the transformation.

Stewart, Mary. Airs Above the Ground. New York: M. S. Mill Co. 1965
A young English woman unravels the mystery when she goes to Austria after catching a glimpse of her husband (supposedly on a business trip to Sweden) with another woman in a newsreel report of a circus fire in a village near Vienna.

__________. The Ivy Tree. New York: M. S. Mill Co. 1962
Mary Grey accepts the job of posing as the heiress to a farm in Northunberland, and learns that her impersonation entails the risk of murder.

__________. The Moon Spinners. New York: M. S. Mill Co. 1962
Nicola Ferris, a young English woman on vacation in Crete, wanders into the White Mountains and finds herself involved in a murder, a vendetta, and a romance.

__________. Nine Coaches Waiting. New York: M. S. Mill Co. 1962
Linda Martin, a modern version of Jane Eyre and Cinderella, takes a position as a governess to the crippled and sinister Leon de Valmy's nine-year-old nephew, Philippe, and finds herself embroiled in a family plot to kill the boy in order to insure Leon's place as the master of the Valmy Chateau.

Tully, Andrew. CIA, The Inside Story. Greenwich, Connecticut: Fawcett Publications, Inc. 1962
Takes stock of CIA's meaning and position in a democratic society. Military and political comments concerning CIA's accomplishments and fiascos are drawn from a wide range of opinion both pro and con, from declassified documents, newspapers, interviews, etc.

Vander Post, Laurens. Flamingo Feather. New York: William Morrow & Co. 1955
A contemporary novel set in Africa; Pierre de Beauvilliers goes on a search for his friend John Sandysse, when a messenger carrying a flamingo feather is killed. Pierre is able to stop a Communist-inspired plot to cause the native to rise against the whites.

Verne, Jules B. Around the World in Eighty Days. New York: Scott, Foresman Company. 1952
Phileas Fogg made a staggering wager that he could travel around the world in eighty days in 1872. The journey is filled with exotic experiences, including the daring rescue of an Indian princess from death as a human sacrifice.

__________. From the Earth to the Moon and a Trip Around It. Philadelphia: J. B. Lippincott Co. 1958
A group of men from the Baltimore Gun Club decide they can travel to the moon by being shot out of a cannon set in the earth. The parallels of the science-fiction account and the actual moon landing by astronauts Armstrong, Aldrin, and Collins are particularly interesting.

__________. Mysterious Island. New York: Charles Scribner's Sons. 1918
A group is cast away on a strange island that is about to explode. While there, they come upon a Captain Nemo of the Nautilus who has been living there alone doing research and who has determined the exact moment the island will destruct.

Verne, Jules. *Round the Moon*. New York: Dodd, Mead. 1962
The story of three men traveling in a projectile to the moon. Sequel to From the Earth to the Moon.

__________. *Twenty Thousand Leagues Under the Sea*. New York: Doubleday and Co. 1960
Story is based on the premise that a submarine can remain submerged for long periods of time, like an island unto itself. The sailors face many exciting perils including a life-or-death struggle with a giant squid, large enough to grasp the submarine in its tentacles.

Walden, Amelia. *A Spy Called Michel-E*. Philadelphia: The Westminster Press 1967
Glynis has planned a vacation in Africa but the CIA has other plans for her. Because she is a nurse, airline hostess, speaks Spanish, and was engaged to an agent who disappeared in Peru, she is chosen for the mission.

Watson, Sally. *Lark*. New York: Holt, Rinehart, Winston. 1964
A young Puritan girl in England ran away from her uncle's home to find her family. Easy reading. Fast-moving and suspenseful.

Wells, H. G. *Seven Science Fiction Novels*. New York: Dover Publications, Inc. 1967
Contains two of his greatest masterpieces: *The War of the Worlds* and *The Time Machine*.

Werstein, Irving. *The Long Escape*. New York: Charles Scribner's Sons. 1964
Fifty rest-home children became refugees when the Germans attacked Belgium on May 10, 1940. Based on a real situation, the story relates their escape to Dunkerque where they were evacuated to England.

Westheimer, David. *Von Ryan's Express*. New York: Doubleday and Co. 1964
The French Underground saves the art masterpieces of Paris from German confiscation during the Second World War. The story relates the scheme to delay Von Ryan's departure from France. A circuitious trip insures the safety of the art.

White, Robb. *Up Periscope*. New York: Doubleday Co., Inc. 1956
A young Navy officer is sent on a secret mission to steal a code from the Japanese on a Pacific Island during World War II. Full of suspense and excitement.

Whitney, Phyllis A. *Black Amber*. New York: Appleton-Century-Crofts. 1964
Native New Yorker Tracy Hubbard solves the mysterious death of her sister who lived in Istanbul, Turkey, by fitting the pieces of the mystery together. An illicit traffic of heroin is uncovered.

______________. *Seven Tears for Apollo*. New York: Appleton-Century-Crofts. 1963
Dorcas goes to Rhodes as a secretary to Fern Farrar. She is troubled by the interest Gino's lawless associates take in her, especially when she learns that she holds the clue to the hiding place of a stolen marble head.

______________. *Window on the Square*. New York: Appleton-Century-Crofts. 1962
A psychological drama set in New York in 1870's. Megan is a young woman who has been brought into a wealthy family to care for a disturbed boy who is accused of shooting and killing his father.

GRADE EIGHT

RECOMMENDED LIBRARY READING

UNIT: STORIES OF GODS AND GODDESSES

Aldington, Richard and Delano Ames, translators. Larousse Encyclopedia of Mythology. London: Westbrook House. 1959
Covers the mythologies of the major cultures of the world. Has excellent section on Greek, Roman, and Teutonic myths.

Armour, Richard. It All Started With Eve. New York: McGraw-Hill Book Co., Inc. 1965
Contains humorous biographical sketches of "femmes fatales" of history. Each thumbnail is followed by a moral stated in the style of Aesop. Style is glib and colorful.

Asimov, Isaac. Words from the Myths. Boston: Houghton Mifflin Co. 1961
The myth is used as reference to illustrate a particular word or concept in English.

Baker, Robert H. Introducing the Constellations. New York: The Viking Press, 1966
Combines contemporary photographs, charts and astronomical studies with the beliefs of ancient Greeks.

Benson, Sally. Stories of Gods and Heroes. New York: The Dial Press. 1940
Collected stories of the Greek and Roman gods and goddesses starting with the Creation and concluding with the return home of Ulysses. The selections are simplifications of some of the stories from Bulfinch's The Age of the Fable. Easy to read.

Bulfinch, Thomas. Mythology. New York: Dell Publishing Co. 1965
Contains the stories of Greek and Roman gods and heroes, the Trojan War, the wanderings of Odysseus, Norse mythology, Arthurian legends, and the legends of Charlemagne. Valuable charts and editorial aids.

Cohern, Padraic. The Children of Odin! The Book of Northern Myths. New York: The Macmillan Company. 1966
Includes a comprehensive collection of stories of Norse mythology from the pantheon at Asgard to the death of Segurd and the twilight of the gods.

Coolidge, Olivia E. Legends of the North. Boston: Houghton-Mifflin Co. 1951
Contains tales of Norse gods including a table of the gods and their functions; also has stories of Norse heroes and legends. Includes the story of the Creation and of Baldur.

Davidow, Leonard and Cobb, Eds. Our Wonderful World: An Encyclopedia Anthology for the Entire Family, Volume 11. Chicago: Spencer Press, Inc. 1962
Volume 11 of this 18 volume set has numerous accounts of mythology and the ancient world. Includes the Olympic games, life in ancient times: Athens, the Acropolis, Greece, Roman Britain; mythological animals: the phoenix, bird of life, unicorn, etc.; ancient art; and the gods and goddesses.

D'Aulaires, Ingri and Edgar. Book of Greek Myths. New York: Doubleday and Co. 1962
Well organized collection of Greek myths beginning with the Genesis by Gaea and Uranus, the murder of Uranus by Cronus, the overthrow of the Titans by the Olympians. Each god is described as a personality involved in numerous incidents. Other sections are devoted to lesser gods and to mortal descendants of Zeus. Superbly illustrated.

Elgin, Kathleen. The First Book of Mythology. New York: Franklin Watts, Inc. 1955
Contains simplified versions of the classic myths. Includes stories of the Creation, great flood and Pandora. Also covers many of the Greek heroes such as Hercules, Jason and Theseus. Easy to read.

Fahs, Sophia. Beginnings: Earth, Sky, Life, Death. Boston: Starr King Press. 1958
Myths, legends, and scientific narratives of how things began. Easy to read.

Galt, Tom. The Rise of the Thunderer. New York: Thomas Y. Crowell Co. 1954
Accounts of the Greek story of Creation -- how the Earth was formed, how animals and people came to be, how the gods struggled for control of the heavens and the universe. Readable; style has humor and vitality.

________. Seven Days from Sunday. New York: Thomas Y. Crowell. 1956
An easily read book relating astronomy, mythology, and linguistics.

Gayley, Charles Mills. The Classic Myths. Blaisdell Publishing Company (Ginn College) Waltham, Massachusetts, 1st ed. 1893, 27th printing 1965

Hosford, Dorothy. Thunder of the Gods. New York: Holt, Rinehart and Winston. 1952
Contains a collection of Norse myths, which reflect the society and culture of the area. Is accompanied by an author's note outlining the significance of mythology.

Leach, Maria (Ed.) Funk and Wagnalls Standard Dictionary of Folklore Mythology and Legend (Volumes I and II). New York: Funk and Wagnalls Co. 1950
A comprehensive work on the folklore, mythology, and legend throughout the world in one alphabetical listing. Covers folktales, fables, riddles, proverbs, rhymes, tongue-twisters, jokes, festivals, ceremonies, dances, games, and religious concepts.

Lum, Peter. The Stars in our Heaven. New York: American Book-Stratford Press, Inc. 1948
Contains legends of the stars, star lore and old beliefs of mankind about the stars. Charts of the constellations add interest. Readable.

Miller, Madeline S. and J. Lane Miller. Harper's Bible Dictionary. New York: Harper and Brothers. 1952
Dictionary of Biblical terms, names and places. Short scholarly articles of definition.

Savage, Katharine. The Story of World Religions. New York: Henry Z. Walck, Inc. 1967
Traces development of man's religions from the earliest forms of primitive nature worship, through the complex mythologies of ancient Egypt and Greece, to the birth and subsequent history of each of today's main world religions.

Sellew, Catharine F. Adventures with the Heroes. Boston: Little, Brown and Co. 1954
Simple retelling of the Norse Volsung Saga on which Richard Wagner based his "The Ring of the Nebelung."

Sewell, Helen. A Book of Myths: Selections from Bulfinch's Age of Fables. 1958
Brief selections from mythology, excellent for those who found the original versions too difficult.

Smith, Ruth. The Tree of Life. New York: The Viking Press. 1961
Selections from the following religious faiths: American Indian, Norse, Hindu, Buddhist, Confucianist, Taoist, Christian, Mohammedan. Establishes clearly the relationship between mythology and religion as man's tool in his quest to solve unanswerable questions.

White, Anna Terry. The Golden Treasury of Myths and Legends. New York: Golden Press. 1965
Beautifully illustrated text which includes the myths retold and the stories of the heroes. An introductory passage entitled "Gods and Heroes" points up the significance of legends and myths to all cultures. Crete myths, Norse, Celtic, Persian and French stories are included.

Zimmerman, John Edward. Dictionary of Classical Mythology. New York: Harper and Row Publishers. 1964
Contains 2,100 entries with simplified pronunciation, variant spellings and other cross references. The entry gives a brief account of the subject, comments on where the story may have variations, and presents references to ancient and modern literature.

GRADE EIGHT

RECOMMENDED LIBRARY READING

UNIT: THE PLAY'S THE THING

Dias, Earl J. New Comedies for Teen-agers. Boston: Plays, Inc. 1967
Fifteen one-act plays: includes a wide variety of humorous roles and zany situations with lively dialogue, uncomplicated plots; not difficult to read or produce.

Fontaine, Robert. Humorous Skits for Young People. Boston: Plays, Inc. 1965
Thirty skits for performance in the classroom or assembly.

Gross, Edwin A. Teen Theater: A Guide to Play Production and Six Royalty-Free Plays. New York: McGraw-Hill Co. 1953

Hackett, Walter. Radio Plays for Young People. Boston: Plays, Inc. 1950
Adaptations of "Man Without A Country," "A Tale of Two Cities," "Legend of Sleepy Hollow," etc.

Miller, Helen L. Prize Plays for Teen-Agers. Boston: Plays, Inc. 1956
One-act, royalty-free plays for all occasions.

GRADE EIGHT

RECOMMENDED LIBRARY READING

UNIT: THE STORY IN THE POEM

Causley, Charles. Modern Ballads and Story Poems. New York: Watts, Franklin, Inc. 1964
44 ballads and narrative poems by British and American authors. Includes Frost, Graves, Van Doren and Pound.

Cole, William, editor. Story Poems, New and Old. Cleveland: World Publishing. 1957
About 90 narrative poems. Includes Longfellow and Masefield, with black and white sketches to illustrate the story action.

____________. Poems of W. S. Gilbert. New York: Thomas Y. Crowell Co. 1967
The satirical poems of Gilbert directed against "the Establishment." Witty - contains explanations of references.

Deutsch, Babette. Poems of Samuel Taylor Coleridge. New York: Thomas Y. Crowell Co. 1967
In addition to a biography of Coleridge, includes several narrative poems, such as "The Ancient Mariner" and "Christobel". Imaginative.

Friedman, Albert B. The Viking Book of Folk Ballads of the English-Speaking World. New York: The Viking Press. 1956.
A rich selection of ballads which should appeal to all ages. Contains musical notations for many ballads. Delightful.

Hall, Donald. A Poetry Sampler. New York: Franklin Watts, Inc. 1962
A collection of over 200 poems, containing a few narrative poems, such as "The Rime of the Ancient Mariner", and "Cowboy Song".

Leach, MacEdward, editor. The Ballad Book. New York: Harper and Row. 1955
A collection of 250 English, Scottish, and American ballads with variant forms.

Lomax, John A. and Alan. American Ballads and Folk Songs. New York: Macmillan Co. 1934
A collection of folk songs from many fields of American life: the railroad workers, Southern chain gangs, mountain songs, songs of desperadoes, Creole Negro songs, and cowboy songs. Songs are grouped in composites that represent the variants of each title or subject, thus presenting a connected theme.

____________. Cowboy Songs and Other Frontier Ballads. New York: Macmillan Co. 1938
Contains many cowboy songs with the musical score for some. Throws light on conditions of pioneer life.

Manning-Sander, Ruth (comp.) A Bundle of Ballads. Philadelphia: Lippincott. 1961
A collection of English and Scottish ballads with language sufficiently modernized to make it appealing to the modern reader.

Masefield, John. *Salt-water Poems and Ballads*. New York: Macmillan. 1916
Poems which elevated him to immediate recognition as a poet.

McDonald, Gerald D. *A Way of Knowing*. New York: Crowell and Co. 1959
A collection of poems for boys; contains one section of narrative poetry, "Hear My tale". Some humorous.

McGinley, Phyllis. *A Wreath of Christmas Legends*. New York: Macmillan. 1967
Fifteen medieval legends of the first Christmas are beautifully retold in verse. The poems emphasize the wonder of Christmas,and the illustrations by Leonard Weisgard enhance the mood.

______________. *Wonders and Surprises*. Philadelphia: Lippincott. 1968
Collection of short poems by distinguished English and American authors. One section is devoted to ballads. Demands imagination and emotional responses, rather than intellectual analysis.

Perker, Elinor, editor. *100 More Story Poems*. New York: Crowell. 1960
A collection of American and English narrative poetry. Includes a wide selection divided by subject matter, with a collection of both new and old ballads. Companion to *100 Story Poems*.

____________. *100 Story Poems*. New York: Crowell. 1951
Narrative poems by English and American poets. Old ballads of Robin Hood as well as modern narrative verse.

Read, Herbert, editor. *This Way, Delight*. New York: Pantheon Books. 1956
Selected for young people; includes selections by Emily Dickinson, Tennyson, Yeats, E. E. Cummings, Dylan Thomas and others. One section is devoted to story poems which are short, but excellent.

Untermeyer, Louis, editor. *The Golden Treasury of Poetry*. New York: Golden Press. 1959
Includes a good selection of ballads. Brief comments on poems, poets, and forms. Poets range from Chaucer to Ogden Nash.

Warburg, Sandol Stoddard, Adapter. *Saint George and the Dragon*. Boston: Houghton-Mifflin. 1963
Shortened, modernized version of Edmund Spenser's *Faerie Queene*: Book One. A readable exciting adventure story in verse.

GRADE EIGHT

RECOMMENDED LIBRARY READING

UNIT: WHAT'S NEWS?

Bonner, Mary Graham. The Real Book About Journalism. New York: Garden City Books. 1960
Includes information about famous newspapermen, e.g., Joseph Pulitzer, et al, and stories about the early years of the "Tribune" and the "New York Times". Discusses prerequsites for a career in journalism.

Faber, Doris. Behind the Headlines. New York. Pantheon Books. 1963
Describes how newspapers bring the news of the world to all people, shows how the great dailies grew, and emphasizes the importance of journalism in the space age.

Flaherty, John J. Get That Story. Philadelphia: J. B. Lippincott Co. 1952
Reveals the fascinating whirl of brain, activity, skill, and mechanism that lies behind the production of a newspaper.

Murray, Joan. The News. New York: McGraw-Hill. 1968
An Autobiography depicting the trials and tribulations, as well as the blessings, of being a TV-news reporter. Easy.

GRADE EIGHT

RECOMMENDED LIBRARY READING

UNIT: THE OUTSIDER

Allen, Elizabeth. The Loser. New York: E. P. Dutton and Co., Inc. 1965
Deirdre Ames, a winner, is drawn to Denny Hawks, a non-conformist, who failed at Harvard. When Denny continues to expound his arrogant attitudes toward conventional standards, Deirdre realizes that she really doesn't believe what he says. This story hits directly at the problem of retaining individuality while accepting society's rules of behavior.

Armstrong, William H. Sounder. Harper and Row. New York. 1969
Sounder is a coon hound belonging to a poor Negro in the South. When the master is arrested for theft, the dog receives a wound. The young son mourns the loss of the dog until one day Sounder creeps home crippled but alive. While the son searches for his father, he meets a kind school master who teaches him to read. Excellent writing. Armstrong's sympathy for the Southern Negro comes through in a quiet way.

Baker, Laura Nelson. Go Away Ruthie. New York: Alfred A. Knopf. 1966
Story is written in retrospect by Lynne on the day of Ruthie's marriage to her former boyfriend. Delightful book, realistic, not as predictable as most junior novels.

Behn, Harry. The Faraway Lurs. New York: World Publishing. 1963
In a prehistoric setting, a boy and girl of enemy tribes fall in love and are sacrificed because of the hatred of their people. Romeo and Juliet theme.

Blanton, Catherine. Hold Fast to Your Dreams. New York: Julian Messner, Inc. 1955
Determined to become a ballet dancer, but aware that the color of her skin is against her, Emmy Lou leaves Alabama for a nonsegregated school in Arizona only to find that there, too, she must fight prejudice before she can achieve her dream.

Bragdon, Elspeth. There is a Tide. New York: The Viking Press. 1964
A "difficult" boy, expelled from one private school after another, spends time with his father on a Maine fishing island. In attempting to win the respect and friendship of the independent islanders, Nat learns a great deal about self-respect and dignity.

Bro, Marguerite Harmon. Sarah. Garden City, New York: Doubleday and Co., Inc. 1949
Sarah must choose between following her father's wish that she become an artist and developing her greater ability in music. An outsider to social life, she grows into a poised young woman. Relevant, warm, and meaningful. A superb book for able girls.

Butler, William. The Butterfly Revolution. New York: Putnam's Sons. 1967
A tale of terror in a world without adults. At High Pines Summer Camp the boys plan a revolution against their seniors. They embrace totalitarianism with all its brutality. Shows the motivations that underlie political upheaval.

Campbell, Hope. *Why Not Join The Giraffes?* New York: Dell Publishing Co., Inc. 1969
Suzie Henderson longs for a "straight family" and rebels against the unconventional life style of her artistic family. When she creates a conventional family to impress a new friend, the conflicts are hilarious.

Casewit, Curtis W. *Ski Racer*. New York: Four Winds Press. 1968
A cocksure boy meets an Olympic medalist and learns how little he really knows about ski racing. Bob, a "loner", realizes that he must swallow his pride and ask for help if he wishes to succeed.

Clark, Ann Nolan. *Santiago*. New York: The Viking Press. 1955
Boy, raised by Guatemalan aristocracy, is returned to his Father's people, poverty stricken Indians. Santiago rejects the poverty of his people and after five years of wandering, he returns to the friends of his childhood and achieves a sense of purpose in life.

Clewes, Dorothy. *A Boy Like Walt*. New York: Coward-McCann, Inc., 1967
The story of Walt Graham, a motorcycle tough, who was viewed as a hoodlum and a garage tough by the father of the girl he loved. The irony of the story arises from the fact that this man's son, unknown to him, was all of the things he detested in Walt.

Corbin, William. *Smoke*. New York: Coward-McCann. 1967
The story of a boy and his resentment towards his step-father. A wild dog named Smoke provides the key to Chris' adjustment.

Corcoran, Barbara. *Sasha, My Friend*. New York: Atheneum. 1969
The story of Hallie's attachment to a wolf pup when she feels isolated on a Montana Christmas tree farm with her convalescing father.

Emery, Anne. *The Popular Crowd*. Philadelphia: Westminster Press. 1961
Sue Morgan wants to be part of the "Popular Crowd" at school. Using her brother's fame as a college football hero, she manages to get a popular football player to date her. She questions her values when faced with demands for sexual love. Relevant.

Friermood, Elisabeth. *The Wild Donahues*. Garden City, New York: Doubleday and Co., Inc. 1963
A 16-year old girl goes to live with her uncle and cousins, the wild Donahues. They are guilty of almost every kind of illegal and immoral act, a fact which distresses young Meg, and alienates other families in the area. Her experiences, however, tend to reinforce her own good training and she becomes the one strong family member who wins the admiration of the neighbors. Stereotyped characters.

Gilbert, Nan. *The Unchosen*. New York: Harper and Row. 1963
Three girls, who are lonely and feel left out, are determined to correct their situation. Each attempts to find a solution - one writes to a per-pal, one turns to her dogs, and one accepts a "second-best" for steady dates. The outcome for each girl is somewhat surprising. Easy reading.

Goddes, Rumer. *An Episode of Sparrows*. New York: The Viking Press. 1955
The story of a lonely old maid who feels inept and clumsy compared to her younger sister. It tells of her struggle to help the less fortunate and at the same time to be fulfilled herself.

Hooke, Nina. The Starveling. New York: The John Day Co. 1967
Follows a stray kitten as it seeks refuge from an unfriendly world. Parallels the struggle with that of a woman who had retreated from the world.

Johnson, Annabel and Edgar. Pickpocket Run. New York: Harper and Row. 1961
A young boy needs money so he can move out of a Midwestern town, but he stands his ground and refuses to participate in a robbery planned by a gang he knows. Easy reading.

______________________. Wilderness Bride. New York: Harper and Row. 1962
Betrothed against her wishes to a young Ethen Turner, Corey Tremaine accompanied the Turner family to Utah, the new Zion of the Mormons. Gives insights into the problems of young people who want to question beliefs, but who have been so strongly schooled in those beliefs that they need a special kind of courage to stand against them.

Kroeber, Theodora. Ishi, Last of His Tribe. California: Paranassius Press. 1964
Ishi and his small tribe have to hide when white men invade their territory. Their survival becomes difficult and all die, except Ishi.

Krumgold, Joseph. And Now Miquel. New York: Thomas Y. Crowell. 1953
This is a narrative of pre-teen, Miquel, and the painful experience he has in growing up. The boy is the twelve-year-old son of a sheep rancher near Taos, New Mexico. It is his deepest desire that his family and friends consider him an adult.

______________. Onion John. New York: Thomas Y. Crowell Co. 1959
Andy Rusch, a twelve year-old and Onion John, the town's odd job's man and vegetable peddler, have a very good relationship. In the story, Andy tells of their wonderful friendship and of how he and his father, as well as Onion John, are affected when the Rotary Club, at his father's instigation, attempts to transform Onion John's way of life.

Laklan, Carli. Surf With Me. New York: McGraw-Hill Book Co. 1967
Pretending to be eighteen instead of fifteen, Judy Lane joins the older surfing crowd despite her parents' disapproval and friend's reluctance. Confusion results, but her determination to be different this particular summer overcomes most obstacles.

Lampman, Evelyn Sibley. Half-Breed. Garden City, N. Y.: Doubleday and Co., Inc. 1967
A young half-breed meets his white Aunt Rhody and through a sense of duty and loyalty to his father's family stays with her to take care of her, in spite of jeering and taunts from the townspeople. Provides insight into the loneliness and futility of the half-breed's existance.

Lee, Mildred. The Rock and the Willow. New York: Lothrop, Lee and Shepard Co., Inc. 1965
Growing up as the oldest girl in a large family on a one-mule farm in Alabama during the 1930's, Enie Singleton longs to get away from her narrow environment and dreams of becoming a teacher or writer.

L'Engle, Madeline. And Both Were Young. New York: Lothrop, Lee and Shepard Co. 1949
A shy, unhappy American girl is placed in a Swiss boarding school against her will. She finds understanding and help from two people, her Art teacher and a French boy who has greater problems than she has.

________________. Meet the Austins. New York: Vanguard Press. 1959
The Austins, a closely knit family help a recently orphaned ten-year-old.

McGraw, Eloise Jarvis. Greensleeves. New York: Harcourt, Brace and World, Inc. 1968
Shannon, daughter of famous but divorced parents, has lived under the guidance of so many parents and relatives that she feels she has no roots or identity. A summer spent secretly investigating the beneficiaries of an unusually curious will gives Shannon an opportunity to study herself and to learn about life and love.

________________. Moccasin Trail. New York: Coward-McCann, Inc. 1952
Jim Keath, a runaway boy, left for dead after an attack by a grizzly, is found and adopted by a Crow Tribe. A mysterious letter, signed by a brother he has not seen in nine years, points a new trail - to Oregon and reunion with his family.

McKay, Robert. Canary Red. New York: Meredith Press. 1968
McKay's personal experiences as an inmate-custodian in the death house at Ohio Penitentiary give him insights into the convict's readjustment to society. Mason Campbell reclaims a life he has never known.

Maddock, Reginald. The Great Bow. New York: Rand-McNally and Co. 1968
Prehistoric setting. Atta, a nothing, is cast out when his tribe judge him a coward. Intelligent and creative, Atta invents the bow and arrow and gains acceptance. Ironically, the bow and arrow is used to satisfy greed. Atta, his wife, and others go into exile in order to keep peace.

Mather, Melissa. One Summer in Between. New York: Harper and Row. 1967
A Negro sociology student leaves her So. Carolina home to study "frankly and without self-censorship" life as a maid in a Vermont home. Not only does Harriet gain insights into others' reactions to her, but also her reactions to others.

Meons, Florence. The Moved Outers. Cambridge, Massachusetts: The Riverside Press. 1945
This is the story of eighteen-year-old Sue (Sumiko) Ohara and her Japanese-American family in the months following Pearl Harbor as they are evacuated to the Santa Anita assembly center and finally to a relocation center in Colorado.

O'Dell, Scott. Kings Fifth. Boston: Houghton Mifflin Co. 1966
This story takes place in Mexico and its theme is betrayal. The Conquistadors search for knowledge but their search is clouded by a lust for gold.

Pease, Howard. The Dark Adventure. New York: Doubleday and Co., Inc. 1950
Johnny Stevens, a teenager, hitchhikes from Illinois to California. He is struck by an automobile and left near the roadside. His memory gone, he tries to find his way home.

Pundt, Helen Marie. *Spring Comes First to the Willows*. New York: Thomas Y. Crowell Co. 1963
Teen-aged Anna Maria, who has just moved to a New York suburb, finds her family's Alsatian background alternately an embarrassment and a refuge. Aided by her family's sense of values and helped by the realization that other people have problems too, Anna Maria begins to understand and accept her situation.

Richter, Conrad. *The Lady*. New York: Alfred A. Knopf, Inc. 1957
Born to wealth and beauty, Dona Ellen draws all to her except Snell Beasley. In him, she encounters an adversary who nearly destroys her.

Schoen, Barbara. *A Place and a Time*. New York: Crowell Publishing Co. 1967
At fourteen, Josie prefers Chopin Preludes and Beethoven's 9th to rock and roll, summers in Maine to formal dances. She is imprisoned in her own world of self, typical of the teenager. When Josie falls in love, she begins to understand and accept others.

Sherburne, Zoa. *Almost April*. New York: William Morrow and Co. 1962
Karen Hale goes to Oregon to live with her father and his new wife. Her pride won't allow her to like the new mother. She finds solace on the beach where she discovers Nels Carson, the town's outsider and beach bum.

______________. *Jennifer*. New York: William Morrow and Co. 1960
A young girl and her parents move out of town to start over after her mother's struggle with alcoholism.

Southall, Ivan. *Hills End*. New York: St. Martin's Press. 1963
Seven students are lost in the caves near Hills End, Australia. Isolated from the outside world and all adult help, the group learns to cooperate, wo allow for individual inadequacies, and to survive until rescue arrives.

Sterling, Dorothy. *Tear Down the Walls*. New York: Doubleday and Co. 1968
A history of the American civil rights movement. Numerous anecdotes cite the personal experiences of ordinary people as well as famous personages. Well-written, unsensational reference.

Sutcliff, Rosemary. *Dawn Wind*. New York: Henry Z. Walck, Inc. 1962
Britain, ravaged by the Saxons, is lawless, hostile and pagan. Owain, wounded, without family and Dog, is the lone survivor of a brutal battle. Regina, another waif, wins Owain's protection. Owain survives slavery to gain his freedom, to see the establishment of the Christian Church by Augustine, and to begin adult life with Regina whom he lost for a decade.

__________________. *Knight's Fee*. New York: Henry Z. Walck, Inc. 1960
An orphan of questionable parentage, Randal has no place. His fate is decided by a chess match. The 12th century is characterized by tyranny, lawlessness, inhumanity, hunger and strife. Randal feels the full force of these as he gains acceptance and knighthood.

Trahey, Jane. *The Trouble with Angels*. New York: Dell Publishing Co. 1962
Jane Trahey tells the humorous story of her years at St. Mark's Academy. Her story of Mother Superior's attempt to change her into a charming, polite, well-mannered young woman before graduation day is delightfully funny.

Turner, Mary (Ed.) We, Too, Belong. New York: Dell Publishing Co., Inc. 1969
Includes such authors as Jack London, Frederick Douglass, and James Baldwin. The collection emphasizes the progress of the rights of minorities.

Vroman, Mary Elizabeth. Harlem Summer. New York: G. P. Putnam's Sons. 1967
Sixteen year old John Brown from Alabama, comes to New York to spend the summer, finding a job with a white store owner, making new friends, and witnessing life in Harlem, strengthens his desire for a law career and his love for people.

Watson, Sally. Witch of the Glens. New York: Viking Press. 1962
Set in Inverness, Scotland, 1644, this romantic tale concerns Kelpie who had been stolen by the gypsies, Mina and Bogle. She is believed to be a witch because of her ways with animals and people. She is finally rescued by Alex, whom she has seen in the crystal ball, to follow him away to the New World.

Weaver, Robert G. Nice Guy, Go Home. New York: Harper and Row Publishers. 1968
Conflicts develop in young Johnny King's life when he is forced to compromise his principles and Amish background in the world of competitive sports and civil rights movements.

Weber, Lenora Mattingly. I Met a Boy I Used to Know. New York: Thomas Y. Crowell Co. 1967
Katie Rose is attracted to a new student who misrepresents himself as a forgotten child, abused and unloved by his parents. Although Gil becomes the center of her world, Katie Rose soon realizes that she is spending too much time interpreting Gil's actions to her family and friends and that she neither loves nor respects him.

West, Jessamyn. The Friendly Persuasion. New York: Harcourt, Brace and World, Inc. 1956
A Civil War story about a Quaker family. Their religious beliefs are tested as their land is disrupted by war. Wisdom amidst tears and laughter.

White, E. B. Charlotte's Web. New York: Harper and Row Publishers. 1952
A charming story of a little girl who could talk to animals which centers on the pig, Wilbur, and his friend Charlotte, the spider, who can write as well.

Whitney, Phyllis A. Willow Hill. New York: David McKay Co., Inc. 1947
A government contract establishes a housing project for Negro families in a community of all-whites. Adults rebel, but the young people of the high school engage in a crusade to stop the impending disaster.

Wibberley, Leonard. The Mouse on the Moon. New York: William Morrow and Co. 1962
The Duchy of Grand Fenwick, the world's smallest nation succeeds in a space exploit, the result of which provides enough income to modernize the castle's plumbing and buy the duchess a sable coat. A delightful spoof by the same author of The Mouse that Roared.

Wier, Ester. *The Loner.* New York: McKay. 1963
A juvenile migratory worker searches for identity on a Montana sheep ranch in the company of a lonely old woman. He earns the name of David by slaying a grizzly bear and overcomes his self-doubt.

Wilson, Neill C. *The Nine Brides and Granny Hite.* New York: William Morrow and Co. 1952
Nine tales are told by nine brides-to-be describing the manner of their courtship at a quilting bee while waiting for the circuit riding minister.

Wojciechowska, Maia. *Shadow of a Bull.* New York: Atheneum Publishers. 1964
Manola, the son of a great bull fighter, awaits his twelfth birthday to face his first bull. Fearing his own cowardice, he comes to maturity with great misgivings.

________________. *A Single Light.* Harper and Row. 1968
A young deaf-mute in Spain is abandoned by her father and is then accepted by a village priest. The child's only love is a statue of the Infant Christ-child. Both the priest and a visiting American learn compassion and love from the girl when she runs away with the statue.

Wolff, Ruth. *I, Keturah.* New York: John Day Co. 1963
Keturah is an orphan who is taken by a couple to help around their farm. After their death she becomes a governess to a quiet, sickly girl in a mysterious household.

Young, Bob and Jan. *One Small Voice.* New York: Julian Messner, 1961
Obsessed with the idea of becoming an opera star, Gina Morgan builds barriers between school classmates and herself. When she loses the lead in the high school operetta, she turns to the development of a teen-age Future Citizens Committee to save face and to battle corrupt politicians.

WRITTEN COMPOSITION IN THE JUNIOR HIGH SCHOOL

The Composing Process

The process of composing in writing is always the same process and always involves the same elements. The elements are basically those involved in the total communications context -- the writer, the audience, the situation, the code. The process involves the writer's analysis of his purpose, the audience background and interests, the context of the situation -- the where and when and how much, and the message (the how). His ability to get his message across depends upon the accuracy of his perception, the extent of his own background, his knowledge of the sources of information, and his control over the language code.

The term "composition activity" (as differentiated from "composition exercise") is used in the units to designate the total process of a writing task that involves the communications context. A composition "activity" should take at least two or three lessons (in secondary school) to complete. Composition activities are imbedded in each unit in the junior high school program and further examples are provided in the section that follows ("Composition Activities and Exercises").

The term "composition exercise" is used to designate the drill-type materials than can be used to develop a specific skill such as writing a topic or initial sentence for a particular type of discourse, practicing a convention of punctuation, selecting alternative choices of diction or syntax. These exercises can be used for opening or developmental drills and should be brief. They should, in addition, be related to the improvement of the total composition activity being developed.

Planning Lessons and Activities

Lessons may be set up in four levels, which approximate the stages the pupils should go through in writing:

Level I: Setting of purpose, analysis of audience: the composition "situation".
Level II: Selection of content and organizational plan: the message
Level III: Selection of word, syntactical patterns: the coding
Level IV: Refinement of usage, mechanics of spelling and punctuation and manuscript form.

These levels approximate the preparation stage in teaching composition, the writing of the first draft, and the revision of first and succeeding drafts.

The types of composition activities that can be developed in connection with integrated literature-language units such as we are writing are those that deal with "whole" discourses. The teacher should provide adjustment in purposes, audiences, and situations so that pupils learn that content and organization, diction and syntax, usage and conventions of writing are actually controlled by the communications context itself rather than by the topic assigned. Therefore, in developing activities, let them grow naturally out of the material and forms of the unit content, but establish varying purposes, situations and audiences rather than specifying particular content, unless the particular content is itself part of the situation.

The Composition Sequence

Composition sequences should include the progression of whole composition activities and also sequences that establish relationships between these total processes of writing and the development of specific skills and abilities that can be suggested in exercises and drills.

The composition activities that are emphasized for each unit in the junior high school program are listed on the chart that follows:

COMPOSITION: GRADE SEVEN

Unit	Composition Emphases
THE STORY TELLER	Composing a fable, fairy tale, legend, and a sequel to a story Writing dialogue Describing a character's reactions Composing a paragraph of explanation Summarizing a plot
EVERYBODY WANTS TO GET INTO THE ACT	Narrating a daydream Explaining how one would spend or make $100. Composing the script for a short play Writing characterizations
STEREOTYPES IN FACT AND FICTION	Writing extended definitions of selected stereotypes Composing descriptions of certain characters Composing poems Developing a paragraph contrasting real persons with their stereotypes
DESIGNS IN ART AND POETRY	Writing paraphrases of poems Composing short "closed" forms such as limericks, couplets, and quatrains
KNIGHTS AND CHAMPIONS	Composing paragraphs of explanation Re-telling a story in the first person Making journal entries which reconstruct imaginatively and in the first person episodes from medieval legends.

COMPOSITION: GRADE EIGHT

NOT FOR THE TIMID	Writing "confessions" Composing descriptions which emphasize a particular atmosphere or mood Composing a short narrative based on an unusual event reported in the newspaper Narrating the same incident from a different point of view Explaining an incident Composing a short, mysterious message
STORIES OF GODS AND GODDESSES	Composing original myths Explaining how a modern invention is similar to the Promethean gift of fire Composing a dialogue Writing an extended definition of a myth Rewriting certain myths to include modern elements

THE PLAY'S THE THING	Narrating an incident, emphasizing sense perceptions Narrating an incident from a different point of view Writing dialogue suitable for a certain incident Re-writing a dramatic dialogue in prose form Describing a stage setting
THE STORY IN THE POEM	Composing original ballads from a news story Converting a prose story into a ballad Writing characterization from a specific point of view Writing a sequel to or a parody of a ballad
WHAT'S NEWS?	Evaluating an interview Re-writing a news story in narrative style Interpreting a political cartoon Composing a letter to the editor Writing a letter to an "advice columnist"
THE OUTSIDER	Rewriting a story from another point of view Explaining a generalization Writing a paragraph of contrast Writing a report of an incident Composing an analysis of one's own feelings at being an "outsider" Narrating an actual experience of making someone feel like an outsider Defining "prejudice" Explaining why some groups need a scapegoat

COMPOSITION: GRADE NINE

THE SENSES OF POETRY	Composing original haiku, free verse, couplets, and quatrains Rewriting a poem as a news article Rewriting descriptive paragraphs as haiku or other short poems Writing original similes and metaphors Rewriting poems as short prose stories
A TOUCH OF HUMOR	Narrating a humorous incident Answering essay questions Writing a parody of an event or a poem Composing a humorous characterization Re-writing a "stripped" narrative in exaggerated style
CLASSICAL HEROES	Describing a modern machine as a monster encountered by a classical hero Recasting Jack in "Jack and the Beanstalk" as a classical hero Comparing an incident from school life with an incident in the travels of a classical hero Retelling a simple story in the epic style Writing an "eyewitness" account of an event in Greek mythology
SPOTLIGHT ON PEOPLE	Keeping a journal about people in the news Writing a paragraph with favorable connotations; revising it with unfavorable connotations

	Composing a theme on "The Qualities of a Modern Hero"
	Creating a written caricature
	Writing a description of a stereotyped personality
	Summarizing an interview
COMING OF AGE	Writing an expository theme
	Narrating an anecdote
	Composing a feature story
	Rewriting a story from a different point of view
	Writing summaries

The Composition Folder

I. Pupil compositions are accumulated in individual manila folders which are kept in the file. These folders are used throughout the year to show ability and progress in writing. At the end of the school year, all folders containing pupil compositions should be given to the English teachers on the next grade level.

II. The composition folder should be used:

A. By the pupil for self-evaluation. The pupil should periodically note areas of progress and areas for improvement.

B. By the teacher for conferences with pupils and parents.

C. By the teacher for objective evaluation of individual progress and for determination of term grades.

D. By the teacher for planning long range instruction in composition.

III. Each pupil folder should contain:

A. The accumulated compositions in chronological sequence, the latest composition being at the front of the folder.

B. A separate sheet (probably stapled to the folder) containing a record of the pupil's writing. Sample sheet:

Johnny Brubeck's Composition Record

Date	Type (or Title)	Best Qualities in the Composition	Improvements Needed	Grades	
				Content	Form
9/15/69	Paragraph of personal experience				
9/24/69	Short Narrative				

C. A copy of the symbols used in marking compositions.
Include only those symbols actually used.
Add to the list as new symbols are introduced.

D. A check list of "Evaluative Criteria" or "Composition Standards" should contain only items which have been taught to the class. Additional items should be listed as instruction aids to the writing skill of the pupils.

TYPES OF COMPOSITION ACTIVITIES AND EXERCISES

There is a tendency among teachers of English to relate all composition assignments directly to literature -- an unfortunate tendency if it results, as it usually does, in an unbalanced writing diet for students. Listed below are five kinds of composition activities and exercises that should be included in any semester of school. Specific applications of these activities are imbedded in the course of study units, but teachers who wish to adapt or include others of a similar type may find the suggestions that follow of some help.

I. Composition Activities and Exercises Related Directly to Literature and Reading

II. Composition Activities and Exercises Related Indirectly to Literature and Reading

III. Composition Activities and Exercises Using Literature and Other Reading Materials as Models

IV. Composition Activities and Exercises Related to the Study of Language

V. Composition Activities and Exercises Based on Direct Life Experience and Observation

COMPOSITION ACTIVITIES AND EXERCISES

I. Composition Activities and Exercises Related Directly to Literature and Reading

A. Analogical (Comparison and Contrast)

1. Compare two characters, setting, points of view, etc. in one work or in two works by one author, or by works by different authors.
2. Compare the treatment of the same theme in two poems, stories, etc.
3. Compare the style (in one or two respects, such as sentence type and length, use of concrete or general terms) of two writers or of two passages from works read by the class.
4. Compare the treatment of a particular type of life with which the student is acquainted himself (urban, suburban, etc.) by two different writers or in two different stories or poems or plays. (Example:

   Compare the character Bucky in the novel Swiftwater with that of Beric in the novel Outcast in one of the following ways:
   - a. Reasons for non-conformity to group standards.
   - b. Defense mechanisms or personal reactions to groups or individuals encountered.)

B. Explanatory or Persuasive

1. Defend or refute critical statements made about works read by the student inside or outside class:
   - (SHS) a. Cooper gave the novel a peculiarly national flavor by his celebration of American scenery and by his treatment of distinctively American problems.
   - (SHS) b. __________ is undoubtedly a modern poet (or writer) who will become a "classic."
   - (SHS) c. "By no means the least of his handicaps is that he cannot write plain English..." (Of Faulkner, by Sean O'Faolain)
   - (SHS) d. "Hemingway's world is one in which things do not grow and bear fruit, but explode, break, decompose, or are eaten away."
   - (JHS) e. __________ presents the world of the teenager in our big cities as if he had lived through the experiences of his characters himself.
2. Analyze the structure or a single structural element of a poem, play, etc.
3. Explain ways in which the author of a story has prepared for the ending, or how the poet has created a certain image or tone, or how certain techniques have been used.
4. Explain the point of view of a work of narration, poetry, or of an expository article or editorial. (Example:

   Explain why Yen in the novel To Beat A Tiger was chosen the leader of the gang of refugees. Support your reasons with basic examples from the novel.)

C. Classifying or Defining

1. Nominate any one of the stories, poems, plays, or novels you have read this year as a candidate for a future "classic." Begin your theme with your own definition of a classic. Base your reasons for

the nomination on the terms of your own definition and support your generalizations by citing specific passages from the work you have selected.

2. Prepare an extended definition, with examples from actual literary texts, of literary genres, elements of these genres, literary modes or periods, literary movements, etc. Do these only as a class exercise at the conclusion of units or after extensive study. They should represent inductive generalizations rather than "canned" statements from editor's introductions, etc.
(Example:
Write an extended definition of the word "hut" as used in the novel To Beat A Tiger or "sanctuary" as used in the novel Swiftwater.)

D. Reactions to Outside Reading ("Book Reports")
(Note: Most of the reactions to outside reading should ideally be oral -- either in the form of conferences with the teacher, small group discussions, or panels formed to compare the works read outside class with those studied in class. Written reactions to outside reading should discourage the typical "book report" and should diversify the ways in which students are asked to respond to books.)

1. Set up some of the reactions to book in the form of answers to "essay-type questions" such as: (a) Compare the protagonist of the novel read outside class with that studied in class in regard to major conflict, typical characteristics accountable for conflict or resolution; (b) How does the author of the book you read outside class handle the theme (or ....) in a way similar to or different from the handling of the theme (or ....) by the author whose work you have studied in class? (Note: The questions should, of course, be adjusted to the nature of the outside reading assignments -- general enough to fit any pupil's choice but specific enough to pin each reader to a particular response.)
2. Have students write a "book review" for a teen-age publication such as the school newspaper, the class or school literary magazine, the librarian's reviews similar to the Pratt Library's collections called "You're the Critic." (Copies of this last publication are available free from the Pratt Library, for use as models.)
3. Book jackets may be made cooperatively by a pair of students, one designing the cover and the other writing the "blurb."
4. Have students prepare a "book talk" or book review where the purpose is to persuade a particular audience to read a book.
5. Help students prepare a book talk for a group of students at least three years younger than those in the class, based on a book that can be read by students of different ages. (Purpose: To adjust content and diction to a younger audience.) Rewrite or re-deliver talk as if the same book were to be recommended to an adult audience.

E. Answers to Essay-Type Examination Questions on Literature
This is one of the types of written composition activities that is neglected in school but that actually provides one of the most realistic ways of relating reading to written composition within the context of the actual school situation and in the form of short themes or single paragraphs. It is also one of the actual situations in which the teacher is the audience. Teachers should keep a file of various types of essay-type questions that call for varying types of content, organizational

patterns and use of the text itself. Ideally, in each unit there should be one day's lesson devoted to the direct teaching of ways to develop answers to a particular type of question -- for example, the question calling for comparing elements, or works, or explicating or analyzing aspects of literature, for defining, for summarizing, etc. Questions of each sort could be suggested in the unit section on Suggestions for Evaluation. (Example: In a unit where Hiroshima is the key work, these types of questions could be used for practice -- though only one type should be dealt with in each unit; and ideally that type only should be given as one of the required rather than optional questions:

1. Compare the differences in the account of the bombing that are narrated by any two of the persons Hersey interviewed.
2. Look up the meaning of "holocaust," "catastrophe," and "annihilation" in a dictionary. Then write a paragraph in which you state which word best describes the effect of the atomic bomb on Hiroshima. Develop your statement of opinion by examples and illustrations from the book itself.
3. Summarize the events in the city immediately following the dropping of the bomb. Use chronological order and indicate which person interviewed supplied this detail of the information.
4. German officers who participated in the cruel extermination of the Jews in concentration camps were tried by an international tribunal for mass murder, or genocide. If you had been trying the pilot who dropped the atomic bomb on Hiroshima for the same sort of mass murder, would you have found him innocent or guilty? Give reasons from your own experience and ideas as well as from Hersey's reportage.

When developing the practice lesson with the class, select one of the questions (of the type to be included in the exam and stressed during a particular unit) for developing a class model. Point out how the topic itself indicates a pattern of organization, a source of content, the type of developmental support. Try to provide practice under time limits, to imitate the actual examination conditions more closely. (Students should be occasionally permitted to bring their texts to class for examination questions of this sort. Open-book exams are good practice in skimming and much more realistic ways of cultivating the habit of supporting general statements about literature with details from the text.)

II. Composition Activities and Exercises Related Indirectly to Literature and Reading
(Note: Indirectly related means growing out of a discussion of the themes or ideas or characters of works studied in class.)

A. General Suggestions Based on Discussion of Themes in Literature
The class has completed the reading and discussion of Cry, the Beloved Country (Grade 12). During the discussion of the themes of this novel, they have become interested in various aspects of the treatment of minority groups in this country, as compared to the treatment of the minorities in Africa. The general topic is discussed, various limiting aspects of "controls" are requested from the class, and these materials are used as a basis of an assignment directed toward exposition, argumentation, description -- depending upon the kind of balance the teacher wishes to maintain for the year. Vary the "audience" in a way appropriate to the assignment; for example, to groups themselves, or to members of the

majority "groups." (Note: This assignment can be adapted to the follow-up discussion of any "theme" of universal interest, but it is most effective when used as a springboard to controversial issues in which teenagers are interested.)

B. Based on Analysis of Character
Following the discussion of particular characters, extend the experience to persons with whom the students are actually acquainted who have similar or dissimilar characteristics. Develop composition activities of "dominant impression" descriptions of these actual people. Or have students relate the person's most characteristic trait to something fortunate or unfortunate that happened to him.

C. Based on Situation or Plot
Follow up the Discussion of the type of situation in which the characters become involved (ironic, ridiculous, monotonous, etc.) with student attempts to recall situations of the same type in which they themselves (or persons known to them) have become involved. Use these as the basis of short narrative anecdotes or of skits and dramatizations.

D. Based on Expressions of Opinion in Essays, Articles, or Narrative Forms (Drama and Fiction)
Have students discuss their own reactions to the opinions expressed and then prepare essays or short articles in which they express their own views of related (but not identical) matters.

E. Based on Expository or Explanatory Material
Have students prepare short explanations of processes or summaries of informational material similar to (but not identical with) those discussed in the articles. (Note: This activity is best done orally, perhaps using television demonstrations that accompany advertising, or television news analyses or reports as the springboards.)

F. Based on Biographical or Autobiographical Material

1. Students may develop "job descriptions" of jobs they hope to make the bases of their own careers or of jobs that are unusual that they either know about first-hand or "research." (Derived from discussion of the vocations of the biographical subject.)
2. They may provide short autobiographical accounts of various periods or situations or problems of their own lives that are suggested by the types of material in biographical material they read or learn about through television or periodical interviews.
3. Have the students express reactions to opinions of the biographical subject that are directly quoted by the writer.

G. Based on Outside Reading
The students may be encouraged to keep a "commonplace book" where they jot down words, quotations, or ideas that they think are particularly interesting. These may be kept entirely confidential or they may be shared occasionally with the teacher or the class.

Specific Examples of Literature-Derived Assignments

A. After discussing the problem of racial stereotypes in "That Greek Dog," analyze in writing your own prejudice about a particular minority group.

Begin by identifying your prejudice; then try to recall the chain of events or experiences that produced this attitude. Challenge your own opinions with those that a person who differed with you might have. When you are satisfied that you can trace the development of the stereotyped impression of a member of the group, summarize your own reactions to what you have discovered about yourself for your classmates or your teacher. (Note: The major purpose of this assignment is to show students how thinking about a problem verbally and then structuring the analysis of the problem in writing can help in the discovery of our "inner" realities and in the subsequent comparison of these with the realities of the outside world and of other people.)

B. After reading The Diary of a Young Girl, discuss the effects of family relationships on the individual's capacity to endure hardships as members of a closely knit group and then alone. Analyze mentally your own feelings of identity with your family and then try to imagine how *you* might react if you and your family had suddenly to go into hiding. Describe your own functions or contributions to the group's survival.

C. Following the reading of a group of poems in which the poets indicate differing attitudes toward city or country life, write an imaginative response to a particular poet -- as if you were addressing him personally -- in which you agree or disagree with his point of view.)

III. Composition Activities and Exercises Using Literature and Reading as a Model

A. (Narrative) Read any of the "short-short" narratives Hemingway intersperses with the longer stories in the collection In Our Time. Use one of these as a model for a narrative of no more than 500 words in which you relate an actual or an imaginary incident. Attempt to imitate Hemingway's compressed narrative technique and style. (For junior high school: use a short-short narrative from a magazine or anthology of stories used by the class. Instead of asking for an imitation of style, have the students decide how Hemingway used a few details to tell a whole story, how he created a mood with a few brushstrokes. Then select a longer story or compose an original story and condense it.)

B. (Descriptive) (Dominant-Impression) Develop a character sketch of not more than 400 words in which a single dominant trait accounts for the most noticeable effect of the character on other people (i.e., his talkativeness, his generosity, his stinginess, etc.) Model your selection of details on ________'s portrayal of ________ (character in a story that is a "flat" rather than a "round" character.)

C. (Descriptive - Spatial) Write a paragraph of 300 to 500 words describing the setting used in any television show you have seen recently. Use as a model one of these paragraphs by the writers you have studied in this unit: (   )

D. (Descriptive-Characterization) Write a paragraph of 300 to 500 words describing the physical appearance and mannerisms of any actor appearing in a television performance you intended to view this weekend. Be sure to decide in advance on the person you will watch, so that your description can be based on actual observation. Arrange the details of your description in a manner similar to that used by ________ in the story ________.

(Descriptive - various types)

E. (In connection with a study of Washington Irving, the following activity on various types of descriptive writing could be used.) Every story of Irving's abounds in passages of varying lengths that can be neatly detached from the narrative for use as models of various type of description -- dominant impression, spatially organized, and descriptions of movement. Suggest models for each type in the form of a chart; be sure to include only those types that have been analyzed in a discussion of the literature, in connection with an appreciation of the author's technique. The following assignments may be based on models of this kind:

1. Select any of the passages of dominant impression and rewrite it so that the impression is altered or the tone changed.
2. Select any of the passages describing movement and rewrite it so that the pace of the movement is changed -- slow to fast, fast to slow.
3. Write a short spatial description of a scene observed regularly from a particular window or door in the school or home. Arrange details in order from near to far or from right to left.
4. Write a "dominant impression" of a person you know whose most likable attribute can be summed up in a single qualifying adjective. Use that adjective as part of the controlling or limiting idea of the topic sentence.

(Descriptive - Tone-Mood)

F. Analyze Poe's methods of creating the impression of reality in settings that obviously never existed. Select a passage that makes you "see" the interior that Poe describes. Develop a paragraph of no more than 300 words in which you describe an interior that exists only in your own imagination. Then read your description to the class to determine how successful you have been in creating an effect of actuality. (Note: This activity can be adapted to the description of a setting for a play. Have the class draw the setting as they think it would appear, according to the writer's verbal description.)

G. Using a passage of description that is opposite in style and tone from a passage analyzed by the class, write a parody of one style that is based on the analysis of the other. Use the original passage as the basis of the parody.

(Persuasive)

H. After analyzing one of Thoreau's essays (or Emerson's or any writer of a persuasive speech or essay), develop at least one counter-argument to any of the major arguments made by the writer. Use at least two of the devices for persuasion that the writer of the article used. Address your remarks to the same audience you think the writer had in mind. Then prepare a similar assignment, but address your remarks to your own classmates.

(Descriptive-Narrative - junior high)

I. After examining the opening paragraph of the short story "Jungle War" to determine how the author foreshadows death, write a paragraph with a different setting in which you also foreshadow some coming disaster.

J. Use Thoreau's description of the building of his hut in the woods as a model for the sequence used in describing a process. Describe a process that takes about three to five minutes to complete; describe it in as few words as possible. Then read your explanation to the class or to a partner with whom you are working and get a reaction as to the clarity of your communication.

IV. Composition Activities and Exercises Related to the Study of Language (Grammar, Language History, Semantics, etc.)

(Note: Most of the "composing" activities related to language study should be oral.)

Semantics

A. Change the emotional tone of a passage of description by changing the words in such a way that the connotative values differ.

B. Select a picture from a group of such illustrations cut by the teacher from advertisements. Write an advertisement for a teen-age magazine; then rewrite the advertisement for an adult magazine. What differences in word choice, "level of usage," and sentence structure did you provide? Why? What type of relationships between the advertiser and the prospective purchaser as the sender and receiver of the "message" did you try to establish? What seems to you to have been the comparative role of the visual illustration and the written message?

C. Observe the movement of a young child and a very old person walking down a path. Write three sentences in which you try to convey exactly the quality of movement of each. Compare and contrast these movements. When you have completed your rough draft, make a list of nouns, verbs, adjectives and adverbs on a separate sheet of paper. Read your lists to the class and have them decide which of these word classes carries the burden of description. Next, observe an object in your own home that is one of your favorite posssessions (an old doll or stuffed animal, a piece of sports equipment, for example). Observe the object from a stationary position. Now write three or four sentences describing the object, but do not name it. Read the description to the class and see if they can identify the object. List the four major word-classes you have used to describe. What is the difference between the uses of verbs and adjectives in the two types of descriptions -- descriptions of movement and "static" descriptions? How do you account for these differences?

D. Analyze the pattern of a short piece of expository or persuasive writing by listing, in the order they appear in the passage, the transitional terms and all the "structure-words" (prepositions, pronouns, conjunctions, negatives, etc.). Then write a passage based on another topic that used as many of these words or expressions as possible. What do you learn from this exercise of the relation of structure words to organizational patterns in speaking and writing?

E. Write a short narrative in which you narrate an experience you have had (or which you have observed someone else having) in which you (or the person) has felt "left out" because of some characteristic of speech. Try to convey the importance of language habits for social acceptance without actually stating this point explicitly. Let your story and your illustrations make the point instead.

F. Narrate for your classmates an incident in which you became angry and spoke in a way you wished later you could have changed. After several of your classmates have read their accounts of similar occasions, discuss the emotional "charge" of language and ways to avoid belligerent reactions.

G. Write a humorous limerick or poem for oral reading to the class. Rewrite your attempt into a "nonsense" poem by changing the nouns, verbs, adjectives and/or adverbs in such a way that they seem to be English words but actually aren't. Read your nonsense verses to the class and see if they can identify the parts of speech or word-classes. Discuss their interpretations of the "sense" of your "non-sense." Then read your original version of the poem aloud. Send the assignments the class votes most humorous or most effective to the editor of the school newspaper or literary magazine.

H. Many people have difficulty remembering the difference in usage between "lie" and "lay," or between "infer" and "imply." Contribute to a class list of these confusing usages. Then select one of the pairs of words that have caused trouble to one of your classmates (or to your teacher!) and write an explanation of the ways in which the appropriate usage of each may be determined. Read your explanation to the class for their evaluation.

I. Write a passage of dialogue to illustrate your own regional or family "dialect." Include dialectal variants in pronunciation and vocabulary. Write your dialogue in standard spelling first; then rewrite it in "phonetic" spelling of your own devising. Have a classmate from another part of the country read your standard version. What pronunciations does he give your variant words? Now have him read your phonetic version. Then read the dialogue aloud yourself. Compare your versions with those of your classmates.

J. Look up in a general classroom or library usage reference the "rules" governing the use of a punctuation mark about which there has been some controversy in class. Then prepare a short written report in which you summarize your findings. Insert your report in the class "Manual of Style" which is kept throughout the year as an ongoing project.

K. Write a brief explanation or definition for the class of a term used by Shakespeare (or any other writer of an earlier period) that is still in common use but that now has acquired different connotations.

L. Write definitions or explanations for varying audiences (young children and adults of varying backgrounds) of grammatical terms, punctuation and spelling conventions or rules, dialect differences.

M. Practice writing the answer to various types of "essay" examination questions that require you to analyze the language (sound, meaning, grammatical class, denotation or connotation --) of a poem, essay, etc. Your teacher will supply the questions for your choice, or you may suggest some.

N. Prepare an entry for a class dictionary of "teen-age talk." Use all of the devices for defining that you consider necessary to convey the significance of the term in varying situations.

O. Rewrite a passage of prose from a remote period of history or literature in "modern" English, What does this exercise help you learn about the changes that occur in any language over a period of time?

V. Composition Activities and Exercises Based on Direct Life Experience and Observation

A. You are about to participate on a school committee to decide on the kind of social activities (dances, clubs, etc.) to be included on the school calendar. Each delegate to the committee has been asked to suggest two types of activities; there are six delegates; only four general kinds of activities will be chosen. Make an outline of your "line of argument" for persuading others to adopt your choices. Use supporting illustrations, examples, comparisons and contrasts that convey the idea of the activities to the majority of students in the school. Consider your listeners' viewpoints. Develop the opening and closing sections of your proposed talk in writing. (Note: This activity may, of course, be adapted to any type of conference situation where different points of view will be presented). (Persuasive)

B. Write an editorial (of no more than 400 words) for the school paper in which you defend an unpopular point of view about a current school issue of great interest to the students. As part of your preparation for writing, try to discover the major reasons for the opposing points of view. List the three you consider most convincing. Then organize your editorial around a counter-argument to these reasons, but do not let your readers know explicitly what the points you are refuting are. Next, rewrite your editorial for the P.T.A. newsletter. What adjustments in content, word choice and kinds of emphasis did you make? Why? (Persuasive)

C. Observe in detail the actions of your pet or of an animal or bird you watch from a particular place such as a window or doorway. Write a description of the appearance and movement of the animal as if you were trying to explain it to a blind person or a person from a country where such animals did not exist. Then rewrite your description as if you were telling a friend orally about what you saw. What differences in selection of detail and in the choice of words used to describe do you note? How do you account for these differences? (Descriptive)

D. Select the most frightening or surprising experience you can remember happening to you as a very young child. Write a short-short story (of not more than a page or two) that concentrates on the few moments when you were most terrified or surprised. Arrange the details so that the reader is not informed of the outcome until the last sentence. (Use the third person - that is, write about yourself by name, as if you were a character in your own story rather than the narrator.) Now rewrite the same story as if you were the child, using the first person. What differences in selection of details, vocabulary, and sentence structure do you note? Why? (Narrative)

E. You have earned fifty dollars (or any particular amount...) over a period of time. Your parents have requested that you deposit at least half of what you earn in the bank. You see an article that you want very much (or you want to take a trip with a friend), but what you want to have costs as much as you have earned. Assume that your parents each have only three minutes to listen to or read your reasons for asking them to change their original request. Prepare a talk or short "letter" to your mother in which you adjust your reasons to the sorts of arguments that will probably influence her; then prepare a similar talk or letter for your father. (or grandfather or maiden aunt or older sister...). (Persuasive)

F. (Expository - informative) Prepare a short talk or written report of a meeting you have recently attended or a talk you have heard (on television or at an assembly, for example). Your purpose is to inform the class (or any other selected specific group of listeners or readers) of the main points of the meeting or talk. You are limited to three minutes or 400 words.

G. (Explanatory) Write an explanation of how to tie a shoelace for a person who has never seen a pair of laced shoes. (Or write an explanation of a short process such as making a bed, changing a tire -- but for a person who is completely unfamiliar with the process).

H. (Explanatory) Prepare a talk or a written explanation for the class in which you describe the rules of a simple game with which most of the group is unfamiliar.

I. (Explanatory) Write the directions from the school to your home for a classmate who has never visited you. Adjust your explanation to the means of transportation he will use to get there.

J. (Explanatory, defining) A point has arisen in class about the meaning of a particular term in a given context. You have been asked by the teacher to clarify this term during the next class session. Prepare a short paragraph to read aloud in which you define the term in as many ways as you think necessary to convey exactly the significance in a particular context. (Note: this assignment should be adjusted to an actual situation).

K. (Explanatory process) Assume your reader is a girl who knows nothing about mechanical gadgets. Write an explanation for her of the way in which a doorbell works. Include diagrams if you wish. (Or give your presentation orally). (Note: This type of assignment may easily be adapted for pupils of varying ages, interest, and backgrounds. Girls could explain to boys how to put up one's hair in the latest style, for example. In fact, many of these kinds of explanations could be fun, if the audience and the process were incongruously related).

L. (Persuasive) Prepare a sales talk for a prospective customer to whom you wish to sell a used piece of sports equipment, a dress that no longer fits you but is still in good condition, or some article you wish to exchange for another. State the information about the customer that will influence your choice of content and language.

M. (Descriptive) Walk down a single block you pass frequently. Deliberately notice the doorways of the houses or stores. Note the differences among them. Then write a paragraph based on your memory of these differences. Then walk down this same block again and check the accuracy of your impressions. Read your first and revised versions to the class and have them discuss reasons for your initial inaccuracies. (The purpose is, of course, to sharpen the accuracy of perceptions. By adjusting the kind of object or quality to be observed, all the sense perceptions can be sharpened...).

LANGUAGE CONCEPTS AND THEIR RELATIONSHIP TO LITERATURE AND COMPOSITION

In 1963 the English Staff of the Baltimore County Schools began an intensive study of the new trends in the teaching of the English language. The national interest in this subject had been prompted mainly by the results of scholarly research into the nature of the language which had been going on for over half a century but which received new impetus during World War II, when the need to produce linguistic experts became crucial. Most of the national concern seemed to focus on the study of grammar, though many linguists were also occupied with other branches of language study such as semantics, comparative linguistics, dialectology and usage, historical linguistics. The initial study of the subject in the County was undertaken by a committee of supervisors and teachers, and resulted in the establishment of inservice courses in language which have been conducted every year and have been gradually differentiated to meet the needs of elementary and secondary teachers. During the past four years, three bulletins have been issued that dealt specifically with the area of language: "English Language Study Materials, 1-12," "A Guide to the Study of the English Language, K-6," and "Relating English Language Concepts to Literature and Composition, Grades 4, 5, 6."

Teachers in junior and senior high school have no doubt become familiar with the materials in the first of these bulletins. Language concepts should be integrated with the other concepts and skills of the English program, and an attempt has been made in this new program to incorporate the broad range of linguistic understandings and skills within the unit activities. A section that is included in each unit, "Suggested Relations to the Language Program," describes the types of language learnings that correlate most suitably with the unifying ideas of the unit.

The charts that appear on the succeeding pages list the language concepts that are to be emphasized for each grade. Note that these language concepts are the broad concepts that include material relevant to the background and history of language, language dialects and usage, semantics, relationships of speech and writing, and other areas of language study. Succeeding sections of this appendix contain materials that should give some assistance to teachers in providing a broad language program and in integrating that program with the other aspects of English, literature and composition. These sections, which follow the charts of the language activities, are "A Basic List of General Language Concepts," and "Language Understandings Applied to Literature and Composition."

Grammatical principles are included for relationship only where they seem to apply. The teaching of grammar must, however, be conducted in part outside the context of the unit themes and controlling ideas and skills. For this reason, there appears on succeeding pages a "Point of View About Grammar" based on the County program that uses structural grammar as a base, with some modifications and additions from traditional and transformational grammar. The "Glossary of Grammatical Terms" is also included for the purpose of indicating the terms which are being used county-wide in referring to certain grammatical elements.

A final section of this appendix deals with the teaching of usage.

THE LANGUAGE SEQUENCE
LANGUAGE: GRADE SEVEN

Unit	Language Emphases
THE STORY TELLER	Noting the effectiveness of simple, direct language Identifying specific and concrete nouns Noting the use of active verbs Changing the level of the language in a story Noting sentence structure and length Identifying stress patterns in words Recognizing echoic words Recognizing poetic language
EVERYBODY WANTS TO GET INTO THE ACT	Noting the technical terms of dramatic productions Noting connotations of words and their effectiveness Observing the contribution of dialect to mood Noting deviations from standard spoken English Observing the economy of specific words
STEREOTYPES IN FACT AND FICTION	Identifying the jargon associated with certain occupations Recognizing understatement and the author's purpose in using it Understanding the futility of trying to tell "all" about anything Recognizing that all things undergo change Noting the descriptive power of verbs
DESIGNS IN ART AND POETRY	Identifying word denotations and connotations: the literal and the "figurative" levels of language Noting the affective uses of language: to communicate feelings Recognizing the rhyme and rhythm inherent in the English language Using basic sentence patterns and punctuation to arrive at the literal meaning of the poem
KNIGHTS AND CHAMPIONS	Noting changes in the English language from the medieval period to the present Using the dictionary to learn the histories of selected words

LANGUAGE: GRADE EIGHT

Unit	Language Emphases
NOT FOR THE TIMID	Recognizing the contribution of vocabulary and sentence structure to specific moods Re-writing literary English as everyday, idiomatic speech Differentiating between denotative and connotative values of words Identifying the form class and characteristics of descriptive words
STORIES OF GODS AND GODDESSES	Comparing the language used in several versions of the Biblical story of the flood Identifying English words derived from mythology

Unit	Language Emphases
THE PLAY'S THE THING	Distinguishing between fact and opinion Interpreting the jargon of stage directions Recognizing the values of dialect in plays Distinguishing between the language of teen-agers and that of adults
THE STORY IN THE POEM	Recognizing archaisms, slang, and literary English Identifying dialects Noting that intonation and sound patterns in ballads relate to music and not to the intonation pattern of English
WHAT'S NEWS?	Selecting words for an objective or a persuasive report Differentiating between facts and opinions Identifying the connotations of verbs Using qualifiers to alter the meanings of statements Using forceful verbs in a sports story
THE OUTSIDER	Recognizing the relationship between one's language and one's social acceptance Understanding that we live in a world of change Understanding that what is reported depends on who is reporting Noting dialectal differences Noting the effectiveness of vigorous, descriptive verbs

LANGUAGE: GRADE NINE

THE SENSES OF POETRY	Differentiating between connotations and denotations Recognizing the function of punctuation to record the intonations of oral English sentences Noting the effectiveness of the various form classes to convey definite images to the reader
A TOUCH OF HUMOR	Noting the humorous effects possible through diction and sentence structure Listing words and expressions which produce an immediate humorous reaction Coining humorous words Identifying play on words, incongruity and exaggeration in language
CLASSICAL HEROES	Identifying English words derived from Greek roots or mythology Noting characteristics of the epic style in various selections
SPOTLIGHT ON PEOPLE	Distinguishing between fact and opinion Recognizing the affective functions of words Noting the relationship between one's image and one's speech Identifying propaganda Noting differences in human perceptions

Unit	Language Emphases
COMING OF AGE	Identifying imagery Recognizing that people report the same thing differently Noting the descriptive force of concrete, specific nouns and vigorous verbs Noting elements which contribute to an author's style

V. A BASIC LIST OF GENERAL LANGUAGE CONCEPTS* FOR RELATIONSHIPS TO READING AND LITERATURE

A. The General Characteristics of Language
  1. Language is speech.
  2. Language is a social instrument.
    a. Language reflects culture.
    b. Cooperation among social groups and nations depends in large measure on the efficient and sensitive use of language.
    c. Group and individual sense of identity is linked with language use.
    d. A writer who employs a code unfamiliar to his readers does not communicate with them until he adapts his code to their levels of understanding or until they learn to understand the writer's unique uses of language.
  3. Writing systems are designed to represent speech.
    a. The writing system cannot duplicate the speech system because the elements of paralanguage are not present.
    b. Punctuation sometimes represents an attempt to indicate the intonational characteristics of the language.
    c. The written representation of regional and personal dialects is made difficult by the writer's need to adapt phonetic spellings to the standard alphabet.
  4. Languages are in a constant state of change and development.
    a. Words are being dropped and added to the language.
    b. Words take on new meanings.
    c. Pronunciations and the conventions of writing change.
    d. Language changes occur in vocabulary, pronunciation, syntax, and spelling.
  5. Languages are complete and systematic.
    a. The system of English enables readers to make "sense" of "nonsense" poems and statements.
    b. Any language must have a mechanism for expansion and growth. Every language is complete within its own system in this sense.
  6. Language is symbolic.
    a. Every word in a language is a symbol.
    b. Man is a symbol-making animal.
    c. The symbolic nature of language enables us to talk about referents that are not present at the time of communication; it also enables us to refer to imaginary or abstract things. (It is this quality of language that enlarges human experiences beyond the confines of direct contact and observation.)
    d. In literature and in life, words (symbols) acquire a cluster of meanings on different levels of experience.
    e. The exact process by which meaning is attached to words is not understood; however, we assume that a word is a symbol for a referent in the external world and also a symbol for one's experience with the referent.
    f. A word itself can be a referent; that is, language has its own "reality."
    g. The meaning most generally agreed upon by users is the denotative meaning of the word. Two words may have the same denotations but widely different connotations.
    h. Words acquire connotations as a result of individual and group associations and experiences with them.
    i. There is no arbitrary division between denotation and connotation of words.

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* Grammatical concepts are not included in this list.

   - j. Writers captialize on the affective value of connotative meanings.
7. Any language system, no matter how extensive, provides only a limited and inexact representation of external reality.
   - a. Language is an attempt to represent a reality in the outside world, an internalized reality, or its own reality (that is, language or words per se).
   - b. Language is a part of one's experience and culture.
   - c. Language is limited in its possibilities for representing external reality because the quality or acuity of perception and the position of the perceiver in relation to the thing perceived varies, as do the words used to represent the experience or reality.
   - d. Literature, like all the arts, is a deliberate structuring of experience and reality. In imposing form on life, the artist selects and distorts reality in order to reveal an artistic reality or create an artistic whole.

B. The Origins and Development of Language

1. At the present time, there is no agreement among scholars as to the way in which language first came into existence, though there are several hypotheses. Most cultures have produced myths and legends explaining the origins of language.
2. Social and geographical change account for the development of different languages and of dialects within a language from the same stock.
3. Vocabulary changes in English occur through coining words, associating new meanings to old words, borrowing foreign expressions, slang, "clipping" of words, associating technical meanings to general words.
4. English is a member of the Germanic branch of the Indo-European language family.
5. Though modern English seems to bear little resemblance to its Old English progenitor, it nevertheless represents an unbroken continuity of historically verifiable changes, from the fifth century to the present, in structure, vocabulary, and pronunciation.

C. Dialects

1. All speech is dialectal.
2. Dialects are varieties of language which differ from each other in pronunciation, vocabulary, and grammar.
3. Dialects may reflect functional varieties or cultural levels of language.
4. Among several dialects of a language, a "prestige" dialect is a cultural level spoken by the educationally emulated members of the population.
5. Some linguists consider the written language to be the only really standard form of a language.
6. American regional dialects have furnished a rich resource for American writers.

D. Spelling

1. Spelling is an attempt to relate graphemes to phonemes. In English there are many graphemes to represent one sound and many sounds for a single grapheme; therefore, although there is some correspondence between grapheme and phoneme, much spelling is conventional and often arbitrary. Arbitrary spelling is morphemic (same sound for different meaning).
2. English spelling is more consistent than inconsistent in its irregularities.
3. Abolishing irregular spelling would involve a drastic cultural and economic readjustment. Many of our great literary works would have to be translated or would be lost to general readers in the future.
4. The ability to spell correctly is a social virtue.
5. The most commonly used words in English contain a high proportion of irregular spellings.

E. Punctuation

1. Some punctuation is an attempt to represent graphically the intonational patterns of the spoken language.
2. Some punctuation may merely be a device to increase ease of reading, some is related to morphological characteristics (inflections of nouns, for example), and some is purely conventional (contractions).
3. Because punctuation is conventional, it alters with fashions of writing and printing.
4. Punctuation marks are a comparatively recent development in the graphic system.
5. Punctuation remained unstandardized until the increasing dispersion of printed materials brought about a certain uniformity in the use of punctuation marks.
6. The cautious teaching of intonation will aid the student in discerning syntax or word-groupings and should therefore help him improve his punctuation (provided that the direct transfer is made).
7. Internal punctuation should be taught in relation to structure as well as relation to intonational pattern.
8. There are various ways of organizing the teaching of punctuation into manageable categories. Whitehall's classification, listing four major functions of punctuation, is especially functional and easy to remember; linking punctuation, separating punctuation, enclosing punctuation, and punctuation to indicate omission.

F. Usage

1. Usage is anything people do with the vocabulary, grammar, and pronunciation of their language.
2. Traditional rules of grammar, most of which were formulated in the eighteenth century, prescribed what, in the judgment of a few arbiters, was considered "acceptable" or "correct" usage.
3. According to modern linguistic principles, conventions of usage should be derived from a realistic observation of language.
4. That group of people whose influence most pervades a society (the "pace-setting" or "prestige" users of the language) tend to establish conventions of speech which are regarded as correct usage by the majority of the speakers.
5. Within each language are several cultural levels and functional varieties (i.e., the Kenyon concept); the person skilled in usage employs the level and variety appropriate tothe situation.
6. In general, a formal study of standard usage does not effect noticeable changes in speaker's usage habits. Usage is socially motivated; shifting loyalties and goals prompt speakers to acquire new speech patterns.
7. Changing usage habits is a matter of habit formation and of addition of dialects and usages rather than a matter of theoretical study and substitution of one pattern for another.

G. Semantics

1. Semantics is that branch of language study which deals specifically with linguistic symbols. General semantics emphasizes the effect of language on users. Because semantics is a study that attempts to relate the findings of the behavioral sciences and the elements of logic to the use of verbal signs, the study tends to become all-inclusive and amorphous and therefore difficult to identify principles or concepts for curriculum development or implementation. The concepts which follow seem to be those most capable of definition and translation into teachable units.
2. The meanings of words represent agreements among speakers of a language;

there is no meaning inherent in a word.

3. Most words have a referent; concrete words have referents in the physical world; abstract words represent generalizations based on concrete experiences and natural facts.
4. Words have denotative or "reporting" functions and connotative or "affective" functions. Certain words generally carry favorable connotations while others generally carry unfavorable connotations.
5. The ability to understand a communication is influenced by the experiential background of the listener, the context in which the communication appears, and knowledge of the speaker.
6. Successful communication requires that both speaker and listener recognize the process of abstraction which of necessity limits what can be reported in words.
7. Since human activity deals largely with abstractions, the users of language must seek the reality beyond the words, i.e., the meanings which can be verified.
8. Defining by classification and differentiating by indexing are reverse processes by which meaning can be clarified.
9. There are three kinds of definitions - logical, structural, and operational.
10. Semantic precision is essential to human cooperation and even to survival.
11. Since all communications have implied responses it is important that listeners recognize the tone of each message.
12. Translations result in incomplete and inexact meanings because of differing connotations and underlying attitudes inherent in the language being translated.
13. All language is analogical and symbolical. Analysis of the meaning of language is concerned with both the exactness of the message and with the richness of literature.

(Note: We intend to try to differentiate between semantic concepts which will have application in improving general communication among speakers and listeners and semantic concepts which have implications for the understanding and appreciation of literature.)

Language Understandings Applied to Literature and Composition

I. Form classes in descriptive writing.

Analyze this paragraph from Call It Courage as a model of good description.

On his left hand, far offshore, the reef boomed to the charging surf; the curve of the beach reached out like two great arms to inclose the lagoon. Cocoanuts and pandanus trooped in shining lagoons to the very edge of the sea. A flight of green and purple parakeets flashed across the sky and vanished. There was no other sign of life. No voices of men; no laughter of children; no footprint in the sand.

Discuss:

What is the dominant impression created by Armstrong Sperry?

What kinds of words did he use to describe the scene?

Underline all nouns. Would you consider them specific or general, concrete or abstract?

Encircle all adjectives. How many are there? Why did Sperry choose to describe with nouns rather than with adjectives?

List all the verbs, then read the list aloud. What qualities are common to the verbs? (vigor and expressiveness). Note the color and motion suggested by "flashed". How do the participial forms enhance the description? Why did Sperry begin sentence 4 in this way: "There was____"? (for emphasis). What is the effect of the last sentence? (increases the emphasis). How did Sperry increase the emphasis in the last sentence? (repetition, stress on "no", and ellipsis).

Follow-up:

The teacher should encircle non-specific nouns and colorless verbs on the rough drafts of pupil compositions. Require pupils to supply nouns which are more specific and verbs which are more dynamic. Suggest, in some cases, that pupils revise the structure of some sentences in order to emphasize the desired impression.

Give pupils a well-written paragraph from which all adjectives have been deleted. Require the pupils to fill blanks with adjectives which contribute to a specific impression.

Using the same sentence structures as those used by Armstrong Sperry, write a description of an early morning scene at Ocean City.

II. Kinds of verbs used to describe movement and repose

Read these paragraphs from "An Underground Episode", pp. 149-156, Directions.

Laska said nothing. The boy waited for him to reply, but he didn't. Picking up his damp shirt, the boy pulled it over his head. He did not tuck in the tails, and they flapped in the wind, slapping against him. He looked like a gaunt, serious bird, striving to leave the ground. He was bareheaded, and his yellow hair was matted and stringy with dampness. His face was thin, a little sunken, and fine drops of moisture clung to the fuzz on his cheeks. His lips were blue with cold. He was seventeen.

With his left hand he groped ahead and found that the wave of mud had settled, leveled off by its own weight. He drew his body together, pressing it against the pipe. He straightened, moved ahead six inches. His fingers found a loop of oakum dangling from a joint, and he pulled himself on, his left arm forward, his right arm behind over his hip, like a swimmer's.

1. For each of these descriptive paragraphs:
   a. Count the nouns, the verbs, the adjectives, and the adverbs. Note that both descriptions rely almost solely on verbs and nouns.
   b. List all the verbs, then decide which are "action" verbs and which are forms of the verb "to be"
   c. Decide what kind of verbs are used most. What is the effect in paragraph 1? (repose ____ "to be" verbs). What is the effect in paragraph 2? (movement ____ "action" verbs).

2. Write a paragraph describing a moving object such as a tree tossed by wind just as a thunderstorm breaks, a kite flying aloft, a boy shoveling snow, etc. Then rewrite, describing the same object in a moment of quiet, for example, the tree after the storm has passed, the kite lying on the ground, or the boy leaning on his shovel.. Notice the difference in the verbs used.

   "The Summer of the Beautiful White Horse" by William Saroyan - and "Climbing Kloochman" by William O. Douglas would be good for this kind of analysis.

III. Sentence structure and description

There is no darkness like the darkness underground that miners know. It borrows something from night, from tombs, from places used by bats. Such fluid black can terrify a flame, and suffocate, and drench a mind with madness. There is a fierce desire to struggle, to beat one's hands against the prison. The boy longed to lift his pitiful human strength against the walls. He longed to claw at his eyes in the mad certainty that more than darkness had curtained them.

1. This paragraph effectively conveys the feeling of terror caused by darkness in the tunnel. Observe how the feeling is built and reinforced by:
   a. Sentence patterns
   b. Prepositional phrases
   c. Verbs and verbals
2. Using the same patterns, write a paragraph describing a blinding light, a deafening sound, or a foul smell.
3. Using the same paragraph, rewrite to change the tone to loneliness, to oppressive warmth, to freezing cold, etc.

IV. Verbs in good contemporary writing

Provide a variety of experiences throughout the year to induce the understanding that in good contemporary writing the verbs carry the weight of the sentence. Use selections such as "A Day's Wait" by Ernest Hemingway, pp. 59-62 and "The Red Apple" by Mark Hager, pp. 15-20 in Adventures for Readers, Bk. I for analysis.

In addition:

Have pupils write headlines in which they carefully select verbs to carry the main idea. The headlines might be for (1) actual events or (2) stories which they treat as current events.

Investigate the use of parts of speech in advertisements. Use some advertisements which rely on the written word alone and some in which a predominant pictorial element carries the message. Note that in both the writing is direct and specific _____ that it communicates. Count the words in each form class, the number of words in each sentence, the number of sentences. Why do the verbs play a lesser role in the pictorial advertisement? What action is suggested by the picture? Write 2 advertisements for a product, one with a picture and one without.

Take a writer's paragraph and delete the verbs. Have pupils fill in the blanks with forceful, dynamic verbs appropriate to the impression desired. Then compare with the author's version.

V. Using verbs and verbals in reportorial writing.

Identify the verbs and verbals in these sentences taken from the Sport Section of the Sunday Sun, Baltimore, May 6, 1967. What characteristics do they have in common? What is the effect of their use? What words seem especially appropriate to sports reporting?

1. The mighty sword of Damascus fell on a Blue Grass battlefield here today when the Maryland-trained colt bowed to two longshots in the Ninety-third running of the $162,200 Kentucky Derby.
2. Paying $62.20 to become the longest-priced winner in 28 years, Darby Dan Farm's Kentucky-bred Proud Clarion won by a length from Huguelet,

Spalding and Steel's Maryland-bred Barbs Delight, which attempted to duplicate Kauai King's first Maryland win of last year when he set the early pace and held the lead until the seventy-yard pole.

3. Respecting the radioed request of Martin Luther King, civil rights demonstrators, who had threatened to prevent the running of this Derby, were not noticeably present in the crowd of "about 100,000". Except for the explosion of a large fire-cracker in the centerfield during the stretch run, the race was run without a hitch.
4. Ussery, who had not seen Proud Clarion until he walked into the saddling paddock 20 minutes before the race, was instructed by Gentry to bring the son of Hail To Reason-Breath O'Morn from a rating position. The veteran Oklahoma booter must have been surprised by this as all pre-race forecasts of the running had called for the colt to be close to the pace if not in front.
5. A veteran of 14 years in the saddle, Ussery performed his duties well, when he took Proud Clarion into hand at the start, moved over to the rail to save ground while in the ninth position at the first turn and continued to save ground until arriving at the half-mile pole.
6. As cleverly as he had eased into the rail, Ussery brought Proud Clarion to the outside and was forced to circle the leaders while making his successful bid in the final three-furlongs.
7. Kenny Knapp, who finished second aboard another outsider, Barbs Delight, was in front until the final drive but said his horse just stopped.

Follow-up:

1. Revision of pupil writing which contains flabby, colorless verbs.
2. Writing of a report on a school play, sports event, etc.

VI. Syntax and diction

A. Compare these:

1. An unusual phenomenon occurred at Tiger Stadium today. The sun shone. Otherwise, baseball conditions remained unchanged. The Orioles lost again.
2. The unusual phenomenon of the sun shining occurred at Tiger Stadium today. Otherwise baseball conditions remained unchanged because the Orioles lost again.

Which version is more emphatic? Why?

B. Detroit's Earl Wilson, a long-time nemesis, pitched a seven-hitter and the Tigers exercised their early-season whammie over Baltimore to take a fifth straight decision from the Birds, 4 to 1.

What kind of sentence is this?
What are the main elements in each clause?
What modifying elements are associated with the basic elements in each clause?
What structures are used for modification?
Rewrite the sentence so that it becomes a series of simple sentences.
How does this change the emphasis of ideas in the sentence?

VII. Relationship between structure and ideas

When I Heard the Learn'd Astronomer, by Walt Whitman, from Chase, Jewett, Evans, Values in Literature. New York: Houghton, Mifflin. 1965 p. 316.)

When I heard the learn'd Astronomer,
When the proofs, the figures, were ranged in columns before me,
When I was shown the charts and diagrams, to add, divide, and measure
  them,
When I sitting heard the astronomer where he lectured with much applause
  in the lecture room,
How soon unaccountable I became tired and sick,
Till rising and gliding out I wandered off by myself,
In the mystical moist night-air, and from time to time
Looked up in perfect silence at the stars.

A-26

Read and discuss the poem using the questions on p. 316
Reread the poem and discuss these questions to discover the relationship between the syntax and the ideas in the poem.

1. How many sentences does the poem have? What is the predicate? the subject? What is the basic sentence pattern?
2. Now look at the modifying elements before the basic predication. How many subordinate clauses are there? Adverbial phrases? What does Whitman tell you about his feelings by his repeated use of the subordinator "when"? (boredom) Why does Whitman use the adjective "unaccountable" instead of the adverb "unaccountably?" Why is "unaccountable" more effective? (its unexpected and more emphatic) What is the effect of all these modifying elements? (complexity)
3. Name the three elements of the compound predicate. What modifies "became tired and sick"? What kind of modification is it? What modified "looked up"? What kind of modification is it? Is the last half of the sentence simpler or more complex than the first half?
4. What is the relationship between the complexity of the sentence structure and the nature of the lecture by the astronomer? Why is the latter half of the poem simpler than the first half?
5. Write the poem in prose as an ordinary person would have said it. How do the poem and the prose version differ? (poem is compressed)
6. Why did Whitman make such a complex, compressed sentence? (to suggest the complexity of the subject, to build appreciation for the relative simplicity expressed at the end.)

VIII. Relationship between diction and mood.

Winter Trees, by William Carlos Williams, Chase, Jewett, Evans. Values in Literature. New York: Houghton, Mifflin. 1965, p. 341.

All the complicated details
of the attiring* and
the disattiring are completed!
A liquid moon
moves gently among
the long branches.
Thus having prepared their buds
against a sure winter
the wise trees
stand sleeping in the cold.

2. attiring: dressing.

Read and discuss the poem using the questions on p. 341.
Reread the poem and discuss these questions to see

1. What kind of effect does the poem create? (stillness, repose)
2. What is the sentence pattern of each of the sentences in the poem? How do the sentence patterns add to the effect of the poem? (simplicity enhances the stillness)
3. How does the placement of the modifying word groups emphasize the image in the last line? (progressively builds to emphasis in "trees stand sleeping")
4. List all the verbs. How many of the total are participial forms? How do they contribute to the effect? (suggest repose)
5. What image do the staccato sounds of the first sentence create? (bare twigs and branches)
6. How do the sounds in the second sentence differ from those in the first sentence? (flowing) What do these sounds add to the total effect? (contrast with staccato sounds of first sentence; at the

same time add to effect of stillness and repose).
7. What other contrastive element does the poem contain? (attiring and disattiring)

IX. Relationship between structure and idea.

In Winter in the Woods Alone, by Robert Frost, Chase, Jewett, Evans, Values in Literature. New York: Houghton, Mifflin. 1965, p.325)

In winter in the woods alone
Against the trees I go.
I mark a maple for my own
And lay the maple low.

At four o'clock I shoulder ax,
And in the afterglow
I link a line of shadowy tracks
Across the tinted snow.

I see for Nature no defeat
In one tree's overthrow,
Or for myself in my retreat
For yet another blow.

Read and discuss the poem using the questions on p. 326. Reread the poem to see how the stress pattern contributes to the military metaphor. Next, read to see how (1) inversion, (2) the non-past tense, and (3) the many mono-syllabic words contribute to the stress pattern.

X. Relationship between structure and mood.

"Song", Robert Browning - p. 254, Adventures for Readers I

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn:
God's in his heaven -
All's right with the world!

1. What is the mood?
2. How many sentences are there? (1) What is the construction of sentence? (series of independent clauses)
3. What is the sentence pattern structure of the poem? (N-LV-prepositional phrase)
4. How does the sentence pattern change in lines 4 and 8? What effect does this create? (emphasis)
5. Notice that the poet goes from general to specific in lines 1 - 4 What does he do in lines 5 - 8? (goes from specific to general)
6. In lines 5 - 8 comparisons between earth and sky are made. How is this accomplished in a specific way? In a general way?
7. What is the verb? ('s) What is its tense (present) Why is this tense more meaningful? (experiencing it now) Why is the verb in a contracted form? (de-emphasize) What does this do to the other words? (puts emphasis on them)
8. The poet has used monosyllabic words in the poem. What effect does this create? (simple)
9. Discuss the meaning of the term "dew-pearled". Have class try to find a term that is as well suited to the meaning as the one given.

10. What is the rhyming pattern? How does it serve to create two separate parts of the idea?
11. Have students write their own poem using Browning's form.
12. What is the relationship between the structure and idea?

XI. Relationship between phonological patterns (individual sounds and rhythms) and effect.
See the second part of Mrs. Sue Guben's lesson on "Listen, The Wind is Rising".

XII. Manipulation of language for special effects.
A. Japanese Haiku

Listen! What stillness!
Cicadas buzzing in sun,
drilling into rock.

Basho

After the bells hummed
and were silent, flowers chimed
a peal of fragrance.

Basho
(ellipsis, compression)

B. Poems to Enjoy, Pettit, E. E. Cummings, p. 167

me up at does

. . .

You wouldn't have

(unusual word order)

C. The Eel by Ogden Nash, p. 16, Poems to Enjoy

I don't mind eels
. . .

(linguistic surprise)

D. Poems to Enjoy, Pettit, E. E. Cummings, p. 111

may i be gay

. . .

(functional shift)

E. Habits of the Hippopotamus, Authur Guiterman, p. 390, Adventures in Reading

(manufactured words, word order)

F. New Technique, Richard Armour, p. 391, Adventures in Reading

RICHARD ARMOUR

NEW TECHNIQUE (linguistic surprise)

Suggestion -

Have pupils write a description using nouns and adjectives mainly. Rewrite omitting as many verbs as possible. Now force this description into the

Haiku form.
Now reverse the process by having pupils write out an example of Haiku to show the ellipses used.

XIII. Poetic prose in the Bible

> And it came to pass when the Philistine arose and came and drew nigh to meet David, that David hastened and ran toward the army to meet the Philistine. And David put his hand in his bag, and took thence a stone, and slung it, and smote the Philistine in his forehead, that the stone sunk into his forehead and he fell upon his face to the earth. So David prevailed over the Philistine with a sling and with a stone, and smote the Philistine, and slew him. But there was no sword in the hand of David. Therefore David ran, and stood upon the Philistine, and took his sword, and drew it out of the sheath thereof, and slew him, and cut off his head therewith. And when the Philistines saw their champion was dead, they fled.

Discuss the qualities which make Biblical prose both dramatic and poetic: simplicity, compression, syntax, poetic expressions, rhythms, and repetitions of all kinds.
Fables, legends, and myths offer similar possibilities for discussion.

XIV. A poet's revisions
These stanzas are stages in Alfred Noyes' writing of "The Highwayman". Compare them.

A. And still of a winter's night, they say, when the wind is in the trees,
When the moon is a ghostly galleon tossed upon cloudy seas,
When the road is a ribbon of moonlight over the purple moor,
  A highwayman comes riding -
  Riding - riding -
A highwayman comes riding up to the old inn door.

B. And every winter evening, when I look out to sea,
The robber comes a-riding -
  Riding - riding -
Along the road a-riding behind the lilac tree;
The robber comes a-riding -
  Riding - riding -
The robber comes a-riding -
Ta-rum, ta-rum, ta-ree!

C. On winter nights, so they say, when the wind blows through the trees,
And the moon sails, a ghost-like galleon, over cloudy seas,
And the moonlit road like a ribbon, stretches over the purple moor,
  The highwayman rides -
  Rides - rides -
The highwayman rides, up to the inn door.

D. On winter nights, they tell me, when frost was sharp and dire,
And honest people sat at home all snug before the fire,
The highwayman was plotting to get away their gold,

He had to go a-trotting -
A-trotting - a-trotting -
He had to keep a-trotting, to keep from getting cold.

Discuss:

1. Which is best? (A) Why?
2. What are the weakness in the others?
3. Which is trite, cliche - ridden, prosaic? (D)
4. In which is the rhythm broken? (C)
5. In which is the tone inconsistent? (B)

XV. Dialect

The Cat and the Pain Killer, Mark Twain, p. 88, Adventures for Readers Bk I

> "Now, sir, what did you want to treat that poor dumb beast so for?"
> "I done it out of pity for him - because he hadn't any aunt."
> "Hadn't any aunt! - you numskull. What has that got to do with it?"
> "Heaps. Because if he'd 'a' had one she'd 'a' burned him out herself! She'd 'a' roasted his bowels out of him 'thout any more feeling than if he was a human!"

Identify items of vocabulary, pronunciation, and grammar which make up the dialect of Tom and Aunt Polly. Rewrite the excerpt in standard English. How is the tone different? What has been lost? How did Mark Twain achieve the effect of the Missouri dialect?

XVI. Coinages

Collect word coinages. What happens to them over a period of time?

Excerpt - from The Morning Sunpaper, May 10, 1967

> Representative Madden (D., Ind.), a co-author of the legislation, said the Capitol's "nest of lobbyists" is trying to "ho-dag" the first revision of congressional procedures in two decades. He explained that "ho-dag" was Hoosier vernacular for picking the bill to death and leaving the carcass to rot, in this case, in the House Rules Committee.

Another good activity is to have pupils list from their general reading or from a specified selection words in common use that were unknown fifty years ago.

XVII. Combining sentences

Combine these sentences into a single sentence:
Mrs. Delahanty made no comment about this exploit
She felt that such a lily needed no gilding.

The original sentence is: About this exploit Mrs. Delahanty, feeling that such a lily needed no gilding, made no comment.

> Cress listened to this exchange.
> Her face was unsmiling.
> She went to her room.
> Mrs. Delahanty heard the lid of the bamboo desk creak open.
> It (the lid) creaked open at once.

The original sentence is: Cress listened to this exchange with an unsmiling face, then went to her room where Mrs. Dalahanty heard the lid of the bamboo desk at once creak open.

The idea in exercises of this kind is not to evaluate pupil writing, but to help them explore the effectiveness of many syntactical possibilities.

XVIII. Improving sentences

A. The antecedent for each of these pronouns is unclear. Revise.
  1. A cigarette can ruin an athlete's life by making them short-winded.
  2. Many people start smoking because it is said that you can gain weight or lose it.

B. Rewrite these sentences replacing the vague adjectives with more specific ones.
  1. Sometimes a smoker's carelessness starts a very large fire which kills wildlife as well as people.
  2. The motor is in great shape.
  3. I like Canada because it has very clean air.
  4. The Hawaiians have a very unique style of dress.
  5. These foods are new and exciting.

C. Replace these meaningless adjectives with adjectives which describe rather than evaluate.
  1. The nicotine from cigarettes gives you terrible looking teeth.
  2. The party was swell.
  3. Hawaii is a terrific place to live.

D. Ways to avoid overuse of the verb "to be".
In the original sentences the first verb construction is static and colorless, the usual effect created by forms of the verb "to be". Note the improvement in the revisions.
  1. Original: My dream would be to have a little cottage perched on a mountain side.
     Revision: I dream of a little cottage perched on a mountain side.
  2. Original: A red checkered cloth was on the table.
     Revision: A red checkered cloth covered the table.
  3. Original: There was a ham baking in the oven.
     Revision: A ham baked in the oven.

E. Revise the colloquial verb expression to achieve a more formal effect.
  1. Original: I will think it over.
     Revision: I will consider it.
  2. Original: When the siren goes off, the people pay attention.
     Revision: When the siren sounds, the people listen.

F. Revise using an descriptive verb to absorb a weak verb and adverb.
  1. Original: He walked slowly into the bank.
     Revision: He sauntered into the bank.
  2. Original: The dog ate his food quickly.
     Revision: The dog gulped his food.

G. Replace the restrictive noun clause with participle to improve sentence.
  1. The man who was climbing the stairs suffered a heart attack.
     While climbing the stairs, the man suffered a heart attack.
     The man climbing the stairs suffered a heart attack.

XIX. Using adverbs

This paragraph is monotonous because (1) every sentence begins the same way and (2) no adverbs are used. Rewrite the paragraph using adverbs of manner, time, and place appropriately. When the adverbs have been added, check to see that each occupies the most effective position.

I gathered wood and built myself a crude lean-to. This was to serve as my home. I lit a handful of twigs with a match I had in my pocket. I gathered some fruit and sat by the fire waiting for nightfall. I crawled into my lean-to and sat watching the clouds drift by.

XX. Revising compositions

26 Grape Street
Norton 58, Mass.
March 28, 1963

Dear Pat

How are you I am writting this letter so I can tell you a little about your new house that you are going to live in dont feel so unhappy about moving no one likes to move at first. But once you get settled and get to no all the kids you wont feel so bad this is a nice area that you are going to move into and this is a nice neighood. I think you are going to like it hire the school isnt very far and it is a nice school and all the teachers are nice and there is a nice park to play with all your toys there is a libury and there is lots of stores where you can Buy Candy and things. Your Mothers said that you will Be here friday april 9, 1963 I will see you when you arive. write Back to me when you get my letter, and tell me what you think.

Your friend
Elizabeth Harder
Good Luck
I will see you soon.

Steps in revision:

1. Ignore punctuation and spelling for the present.
2. Read aloud, Identify intonation units which comprise sentences.
3. Read each sentence separately. Improve where needed by saying the idea simply and directly, eliminating redundancies, and combining sentences as needed. Identify the BSP's
4. Read again, this time to improve diction, e.g. nice and to modify in various ways.
5. Now correct punctuation and spelling.

XXI. Function units and literal meaning

Identify the functional elements (subject, predicate, object of the verb, indirect object, object complement, subjective complement, modifier, and object of preposition) in selected sentences as a means of developing better understanding of the literal meaning.

XXII. Structure in dialogue

Excerpt from "The Long Winter", Walter Havighurst, p. 81, Adventures in Reading, Laureate Ed.

XXIII. Relationship between intonation and punctuation

^{1}He trudged through the musty empty companion way$^{\#2}$ years ago it had been filled with noisy crowds$^{\#3}$ now his footsteps reverberated through the silence $^{\#4}$ suddenly the blackened bleachers deserted and crumbling loomed in front of him $^{\#5}$ beyond them the field once exquisitely-groomed now supported a blanket of weeds $^{\#6}$ letting his eyes wander he spotted the press box windows smashed camera platform-dismantled $^{\#7}$ he wheeled sick at the sight and plodded back to the locker room #

Read this passage silently. Next read it aloud, consciously striving to articulate units of meaning.

1. Place a double cross (#) wherever your voice and the meanings of word groups suggest that you have come to the end of an idea. This juncture or break suggests that each of these word groups is a sentence. Number each sentence.
2. Listen carefully as you reread each sentence aloud. Then use these tests to see if each group of words is actually a sentence.
   a. Does the "tune" or intonation suggest that the group of words comprises a sentence? Is there only one primary stress in each word group believed to be a sentence? In a scale from 1 to 4, does the word group begin on 2, rise at least once, and return to 2 or 1 at the end? If so, replace each double cross with a period and capitalize the following word.
   b. Does each word group contain a subject and predicate? Underline the subjects once and the predicates twice.
3. Now read each sentence orally as you listen for internal pauses or junctures. Notice that if there is a pause within the sentence, it is a shorter pause than that found between sentences. Mark each of

these internal junctures with a double bar ( ).

4. What is the grammatical relationship between each double bar juncture and the punctuation?

   In sentence 1 - adjectives in a series

   In sentence 2 - the introductory phrase, "Years ago" may or may not be a pause signigicant enough to require a double bar. What other sentences employ similar introductory phrases? (3, 4, 5, 6) In which of these sentences would there be general agreement that a double bar is needed after the introductory phrase? (6) Why?

   In sentence 4 - compound adjectival modifying subject. Why is it placed after the subject? (for emphasis) In what other sentences does the adjectival follow the noun? (5, 6, 7) How often does this syntactical form appear in sentence 6?

   In sentence 7 - adjectival. How does the structure of this adjectival differ from the last adjective in sentence 6? Why was this adjectival placed after the verb?

5. What structures seem to characterize the work of this writer?

   The same kind of analysis should be done with sentences containing (1) items in a series and (2) non-restrictive clauses.

XXIV. For some good suggestions, see English Handbook, Section II, The Structure of English, Relating Grammatical Information to Written Composition, pp. 41-42b.

A POINT OF VIEW ABOUT GRAMMAR

1. At the present time, it seems impractical to attempt to teach any one of the the grammatical systems(traditional, structural, transformational) to the exclusion of the others.
2. The problem for curriculum developers seems to resolve into a choice between an eclectic or pluralistic approach which combines elements of all systems, or an attempt to teach elements of each in a way that maintains the discreteness of the particular system. In general, grammatical concepts should be synthesized at the elementary level and for slow-learning pupils of all levels. The systematic presentation of discrete grammars should be reserved for senior high school students and for junior high school students of superior ability.
3. The approach to morphology should be synthetic, combining elements from all three grammars.(See the "Glossary of Grammatical Terms.")
    a. Classification systems will be structural--form classes and function (structure) words, with traditional terminology retained insofar as possible.
    b. Definitions will be synthesized, combining classifying elements from all three grammars.
4. Because traditional grammar makes no statement about phonology and because transformational-generative phonology is still in the "research" stage, any phonological material included in the county program is structural (descriptive).
    a. Applications of phonological material will be made in these areas: oral interpretation of literature, literary analysis of style, improvement of rhtorical effectiveness of student writing, punctuation, and spelling.
    b. The amount and explicitness of phonological data necessary to make the applications can be determined only through classroom experimentation. It seems probable that at the secondary level at least, the suprasegmentals would be taught, as well as the differences between phonemes and graphemes(now in Grade Nine). At the elementary level, the nature of the phonological material taught will depend upon the decisions made in regard to the teaching of reading and spelling.
5. In the elementary school, syntactical concepts should represent a combination of all three grammars, with emphasis on effectiveness of communication rather than on analysis of syntactical patterns or constituent elements.
6. Published materials are now available for experimentation in the schools. The County is using a basically structural-oriented series of books, but transformational grammars are also being tried out in various secondary schools.
7. Regardless of the type of grammar being taught, no more than ten per cent of the total time allotment for English should be devoted to direction instruction in grammar.
8. All new concepts and skills should be introduced inductively.
9. Teachers should experiment with procedures that relate the teaching of grammar and other aspects of language study to the program in literature and oral and written composition. Relationships to literature are mainly in the analysis of structure of literary works--diction and syntax as they reflect style. In general, relationships to composition should be made during the revision of the rough draft rather than in the stage of preparation for writing.

A GLOSSARY OF GRAMMATICAL TERMS

(Code: E=Elementary school; J=Junior high school; S=Senior high school)

S Absolute structure - A sentence element, usually preceding the rest of the sentence, that has no grammatical link to either the subject or predicate. Contains no subject or predicate of its own:
Example: Win, lose, or draw--I'm going tomorrow.
The bird having been caught, the hunter proceeded on his way.

J-S Active voice (antonym: passive) - The form of a verb that indicates that the subject is performing the action.
Example: John hits the ball.

E-J-S Abstract noun - A noun that names a quality or idea not perceivable by the senses. Usually in the singular, often with no determiner. (As: Honesty is the best policy.) Can be used with a singular determiner. (A kindness is appreciated. Or, The kindness was appreciated.) Opposite of concrete noun.

E-J-S Adjective - Traditional definition: A word that modifies a noun or substantive. Answers questions: How many? Which one? What kind? Structural definition: A word that can be compared by adding er and est to the base form. Patterns before nominals (nouns or substantives) and after linking verbs. (The ______ girl is ______.) Marked by intensifiers like very. (Sometimes referred to as a Class 3 word.)

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E-J-S Adverb - Traditional: A word which modifies a verb, adjective, or other adverb. Tells how (manner), where (place), or when (time). Structural: One of the four major form classes (Class 4) that may be compared (as adjectives) with -er and -est. Often ends in -ly. They usually pattern with verbs; marked by intensifiers. The adverb can be differentiated from the adjective mainly by semantic clues. Useful in rhetoric because of movable positions in sentence patterns.
(Note: Former adverbs of degree (very) are classified by structuralists as intensifiers.)

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J-S Agreement - Correspondence between two parts of matching pairs: subject-predicate pairs, pronoun-antecedent pairs.
(Note: Important in usage for adjustment of number in subject and predicate--especially with compound subjects and mass (collective) nouns.)
Example: Only one of the boys has his track shoes with him.

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J-S Antecedent - The word or group of words to which certain word classes (personal pronouns, relatives, demonstratives) refer.

J-S Apposition - A nominal construction that follows another noun (or substantive). Explained transformationally as a transform from two kernel sentences with the same subjects and one of which contains a predicate nominative that becomes the appositive.
Example: Mary, our hostess, met us at the door.
Tom's friend Jim writes to him frequently.

E-J-S Auxiliary - A group of function words that serve as verb markers.
Auxiliaries may be used to show shades of meaning in time, attitude, condition (aspect, mood, tense).
The modal auxiliaries are recognized by the absence of the -s form and -ing forms: may, might, could, etc. The three main verbs that may serve as auxiliaries are be, have, and do. Often called a "helping" verb.

J-S Base form - See Root Form.

E-J-S Basic sentence patterns - Basic sentence patterns are defined structurally as combinations of Nouns, Verbs, and Modifiers in natural order: N V; N^1 V N^1; N V Adj.; N^1 V N^2; N^1 V N^2 N^3; N^1 V N^2 N^2
In transformational grammar, ten "kernel" sentences are used instead of the six or seven basic patterns identified by structuralists.

J-S Binary - A term in constituent analysis, where a sentence is divided into progressively smaller unit combinations of two immediate constituents.

E-J-S Binary cut - The cut between subject and predicate parts of the sentence.

J-S Case form - Traditional classification for inflections and functions of nouns and inflected pronouns.
Structuralists recognize only two cases of nouns; common and possessive (or genitive).
Subject case form: He left early in the morning.
This is the girl who called.
Object case form: Bill met him at the corner.
Mary, for whom the call was intended, was not in.
Possessive case form: His fishing trip was successful.
Tom thanked the man whose equipment he had borrowed.

E-J Class I word - See Noun.

E-J Class II word - See Verb.

E-J Class III word - See Adjective.

E-J Class IV word - See Adverb.

E-J-S Clause - Traditionally, any group of words with a subject-predicate tied by agreement (or an imperative or question transform).
A simple sentence contains one clause; a compound sentence contains at least two clauses. When the clause is a modifying element, it is called a dependent or subordinate clause. Subordinate clauses are usually recognized by the introductory subordinator.
A clause may be a sentence, but a sentence does not have to be a clause. Word-groups marked by double-cross juncture and falling pitch, such as "O.K."--or responses to questions, such as "Sure" or "Here"--may be classified as sentences but not as clauses.

J-S Cluster - A group of words with a form-class word as a headword. See Word Group (E).

J-S Collective noun - A noun which refers to a group. Usually inflected like other nouns; but in its singular form may be the subject of a plural verb or the antecedent of a plural pronoun.
A small group of reporters were writing.
The committee shouted their disapproval.

J-S Common case - The case-form of nouns that functions as subject or complement.

E-J-S Common noun - Nouns like girl, house, school that are not capitalized. Opposite of proper noun.

J-S Comparison of adjectives and adverbs - Adjectives and adverbs that take *-er* and *-est* inflections are said to be compared for comparative and superlative degrees (traditional).

More and *most* indicate these degrees of comparison for uninflected adjectives and adverbs.

(Note: "More" and "most" are considered intensifiers in structural grammar.)

J-S Complement - A noun, adjective, or other word used to complete the meaning of the predicate.

Example: The boy hit the *ball*.
The boy was elected *president*.
They named the *boat* the *Adventure*.

*Whitehall differentiates between "inner" and "outer" complements which occur in the two N V N N patterns. He also points out that in sentences with these patterns, the S P In-Comp Out-Comp usually occur in 1, 2, 3, 4 order.

E-J-S Complete predicate - That part of the sentence that contains the main verb phrase (finite verb) and its modifiers.

E-J-S Complete subject - That part of the sentence that contains the subject and its modifiers.

J-S Complex sentence - A sentence which includes one or more subordinate clauses modifying an independent clause, or functioning as a nominal (substantive) within the independent clause: "The man who is a friend of mine does no harm"; "Whoever does me no harm is a friend of mine."

E-J-S Compound predicate - Two or more predicates related by agreement to the same subject and connected by a coordinator (coordinate conjunction, in traditional terminology).

E-J-S Compound subject - Two or more subjects linked by agreement to the same predicate(s) and connected by coordinators. (Also called coordinate subject.)

E-J-S Concrete noun - A nominal differentiated from abstract nouns by being capable of perception by the senses.

J-S Conjunction - See Connective; Coordinator; Subordinator.

E Connective - A word or group of words used to join words, phrases, or clauses.

J-S Coordinate elements - Grammatical elements of equal rank within the same sentence; usually occur in compound constructions. "Mary and John"; "went and came"; "in the fields and over the fences"; "How he came and what he accomplished..."; "He came early and he went late."

E-J-S Coordination - The process by which elements of equal grammatical rank are combined into a single structure, usually by means of coordinators. (Note: In a coordinated series, the comma replaces the coordinator in all except the last two elements. In speech, the series is indicated by the double-bar juncture and even or rising pitch.)

E-J-S Coordinator - Conjunction (connectives) that stand between grammatical elements of equal rank. (*And*, *but*, *or*, and *nor* are the most frequently used coordinators.)

J-S Count-noun - Nouns denoting things that can be noted as separate units; that is, things that can be counted.

(Note: Used with modifiers like *many* instead of *much*.)

Example: "Many apples" as opposed to "much applesauce."

J-S Dependent clause - See Subordinate clause.

E-J-S Determiners - A group of function words that serve as noun markers. Determiners are listed as N-5 modifiers. (See Noun modifiers.) Stand under third or weakest stress before a following nominal. Words like the, a, some, my.

J-S Direct object - In the N V N pattern, the nominal that follows the transitive (active) predicate is its direct object (a traditional term).

S Ellipsis - An omission (usually understood).
Example: He is taller than I (am).
Ellipsis is more useful in rhetoric than in grammar -- as a means of compression or deliberate ambiquity (as in poetry),

J-S Expletive - There and it in sentences such as "There are three boys in the room." and "It is raining" or "It is my obligation to pay taxes."

S Finite verb - A verb or verb phrase that functions as a predicate.

J-S First person - The form of the personal pronoun referring to "I" or "we" (I, mine, me, ours, us).

E-J-S Five-part verb - A verb that has five instead of four forms. (Traditionally, an irregular verb.) However, not all irregular verbs have five forms.)
Example: go, goes, going, went, gone.
(Regular: walk, walks, walking, walked)
(The verb to be is the only irregular verb in English with more than five forms.)

E-J-S Form classes - Nouns, verbs, adjectives, adverbs classified according to their form. Form serves as a signal to function. The form classes carry lexical meaning.
(Some structuralists classify these as Class I, II, III, IV words.)
(In some grammatical systems, relative and personal pronouns are listed as a sub-class of nouns. Most structuralists, however, seem to list all pronouns as separate classes of function words.)

E-J-S Four-part verbs - All regular verbs are four-part verbs (walk, walks, walking, walked).
Some irregular verbs are four-part verbs (buy, buys, buying, bought).

E-J-S Function words - See Structure word.

J-S Functional shift - Term used to describe the change from expected function to the function of another part of speech. Can be indicated by use of inflections of another class or by patterning in substitution frames identifying another class.
Example: She mothered every student. The rich are always with us.

S Gerund - An -ing verbal used in a nominal position.
Example: Swimming is fun.

S Grammar - The study of the forms of single words and the relationships of words to each other.

J-S Grapheme - The basic unit of written language. The letters of the alphabet are the principal graphemes of English. Graphemes represent phonemes or combinations of phonemes.

J-S Headword - The word in a cluster of related words which could represent the cluster in a diagram.
A word around which a cluster of modifiers may be built for expansion. The only types of phrases with no headwords are clausal subject-predicate groups and prepositional phrases.
Example: An ancient car with crumpled fenders (noun-headed cluster)
He suddenly swerved toward the roaring crowd (Note: Crowd is the headword of the roaring crowd, which is a noun cluster within a verb cluster.)

J Idiom - An expression peculiar to a language; not generally translatable. All speech is idiomatic. "Thanks," "had rather," etc.

J-S Imperative - An imperative sentence is a sentence in which a direct command or request is made. Imperative sentences pattern like statement, except that there is no expressed subject. In transformational grammar, the subject is "zero." In traditional grammar, the subject is said to be "You," understood.
Imperative forms of verbs are the root forms.

J-S Independent clause - A linked subject-predicate group that functions as a sentence.

J-S Indirect object - In traditional grammar, the indirect object is the person to whom something is given: "He gave me a book."
In structural grammar, the indirect object occurs in the pattern N^1 V N^2 N^3; it is the inner complement in this pattern.

S Infinitive - Root form of the verb with to preceding it.

J-S Inflectional endings - Suffixes added to the root forms of form-class words that indicate: (1) for nouns--possession of number; (2) for verbs--third singular, participle, past tense; (3) for modifiers--comparison.

J-S Inner Complement - The second noun in the base pattern: N^1 V N^2 N^3 or in N^1 V N^2 N^2.

E-J-S Intensifier - A function (or structure) word that marks the degree of an adjective or adverb; formerly these words were classified as adverbs of degree. Words like very, more, somewhat.

J-S Interrogative - Pertaining to the asking of questions. Interrogatives are a class of function words indicating questions: why, how, who, etc.

J-S Interrupter - A parenthetical element (or one that could be set off from a sentence). Has no grammatical relationship to the sentence in which it functions.
Is usually explanatory or qualifying in nature.
Example: You were, I thought, superb last night.

J-S Intonation - The combined phonological patterns of stress, pitch, and juncture which together operate as clues to meaning in oral language.

J-S Intonation contour - The arrangement of suprasegmentals within a sentence. The county program differentiates "intonation contour" from "stress pattern" within a group of words within a sentence. The word "accent" is used to indicate heavy stress within a single word.

J-S Inverted sentence pattern - A sentence in which a part of the predicate precedes the subject; a sentence introduced by here, there, or an expletive.

J-S Irregular verb - Verbs that form past tense and participle by internal changes in spelling rather than the addition of the suffix -ed.
Structural grammar differentiates instead four-part and five-part verbs.
All five-part verbs are irregulars. Some four-part verbs would be classified as irregular in traditional grammar.

J-S Juncture (E - pause) - The separations or pauses which occur between words and word groups.
The four junctures are +, /, //, #.
Plus juncture occurs between syllables and single words spoken as a closely related group.
Single and double bar junctures occur between word groups; usually a comma is used to indicate these in writing. A double-cross juncture marks a sentence stop.

J-S Intransitive verb - In traditional grammar, a verb with no direct object. Structural grammar defines an intransitive verb as one in an N V pattern; or a N^1 V N^1 pattern with a linking or the verb to be.

J-S Linking verb - Intransitive verbs of the class like seem and appear. Occur in patterns like "He appears tired." Formerly the verb to be was classified as a linking verb. Transformationalists classify the verb to be as a special case, by itself.

J-S Linguistics - The name given to the scientific study of language.

E Listing - Classifying a word by listing several members of the class.
Example: A verb is a word like run, swim, hit.

J-S Main clause - See independent clause. The term is confined to the principal clause in a complex sentence--a sentence containing a modifying clausal construction.

J-S Mass noun - A noun that is not a count-noun.
Example: dew, rain. Not to be confused with collective noun.
Mass nouns pattern with words like much instead of many.

S Modal auxiliary - An auxiliary that is usually used in the root form. Has no marker for third singular; has no participial form. Alternate form for tense (can-could; may-might; shall-should; will-would).

E-J-S Modification - The expansion of basic sentence patterns by building single-word modifiers and word-group modifiers around basic sentence elements. Modifiers may be single words, phrases, or clauses.

E-J-S Modifier - Single words or word groups used to restrict or qualify the meaning of the headword modified.

S Morpheme - A morpheme is the smallest significant unit of grammatical form. Prefixes, suffixes, and simple words are morphemes.

S Morphology - The study of morphemes. Traditionally, the classification of single words (parts of speech) and their inflectional forms.

S Nominal (substantive) - Any word or group of words that functions in noun positions or substitution frames.

J-S Non-headed word group - A group of words in which no single word can stand for the entire cluster of which it is a part. The only non-headed groups in English are subject-predicate combinations and prepositional phrases.

S Non-restrictive - A modifying group that adds to but does not restrict the meaning of the headword.
Example: The man who came to dinner was hungry. (restrictive)
The man, who was hungry, was a friend of my father's.
The only definite way to indicate non-restriction is by junctures preceding and following the construction. Indicated by commas in writing.

E-J-S Noun - Traditionally, the name of a person, place or thing.
Structurally, a word that functions in patterns like "______ sing." "The boy was a ______;" "John hit ______ ;" "He went to ______."
Inflected for plural and possession by -s, -es, -s', -'s. Common nouns may be preceded by determiners.
Transformationally, words like boy, man, and John.

S Noun adjunct - A noun that occurs in an adjectival position and restricts the meaning of the noun following it: "the kitchen stove." Differentiated from an appositive in that it is not an equivalent for the noun it precedes, as in "John, my brother."

S Noun clause - A clause functioning in a nominal position within a sentence pattern.
Example: That he would go was decided.
Often introduced by that or the relative (especially the "ever") forms such as "Whoever would like to go may do so."

J-S Noun cluster - (E: "Noun group") A noun with its preceding and following modifiers. Use the term cluster to include both types of modifying structures.

E-J-S Noun modifiers - Modifiers occurring in noun clusters pattern in invariable order: Preceding modifiers are N-6: Pre-determiner (word like all); N-5: Determiner; N-4: Numeral (quantity, like three); N-3: Specifier (word like other, same, chief); N-2: Adjective; N-1: Noun adjunct. Modifiers that follow nouns are N + 1: Adverb; N + 2: Prepositional phrase.

Example: All the three other red stone
(Pre-d) (d) (quantity) (specifier) (adj.) (adjunct)
houses there in the field.

E-J-S N V pattern - A basic sentence pattern.
Example: The boy ran.
N V

E-J-S N V Adjective pattern - A basic sentence pattern.
Example: The sky is pretty.
N V Adj.

E-J-S N^1 V N^2 pattern - A basic sentence pattern.
Example: The boy hit the ball.
N^1 V N^2

E-J-S N^1 V N^1 pattern - A basic sentence pattern.
Example: The lady is my aunt.
N^1 V N^1

J-S N^1 V N^2 N^3 pattern - A basic sentence pattern.
Example: The teacher gave the class an assignment.
N^1 V N^2 N^3

J-S N^1 V N^2 N^2 pattern - A basic sentence pattern.
Example: The boy named the boat Adventure.
N^1 V N^2 N^2

S Noun phrase - See Noun cluster.

J-S Noun substitute - A word or word group which can be used in place of a noun. See Nominal.

J-S Object - In traditional grammar, the noun or nominal that functions as a direct object, an indirect object, object of preposition, or objective complement.

J-S Object of a preposition - The noun or nominal related to the preceding preposition by signals of stress and juncture. The preposition introducing the prepositional phrase is under weak stress.

S Outer complement - The third noun in an N V N N pattern.

J-S Participle - The -ing form of a verb is the present participle. The past participial form is the fourth form of a four-part verb and the fifth form of the five-part verb. (As: do, does, doing, did, done.) When used as a functional term, the participle is a participial form of the verb used as an adjectival modifier.

J-S Passive transformation - A transformation of the N^1 V N^2 (transitive pattern) in which the N^2 becomes the subject and the N^1 becomes the object of the preposition by.
Example: The boy hit the ball. The ball was hit by the boy.

E-J-S Past form - The finite past form of a four- or five-part verb (worked, ran.)

E-J-S Personal pronoun - The personal pronoun is classified as a sub-class of noun or as a special group of function words. It must be defined by listing.

J-S Phoneme - The smallest significant unit of sound in a language.

S Phonology - The study of the sound system of a language; segmental and suprasegmental phonemes.

E-J-S Phrase - Traditionally, a group of words closely related in meaning; usually with a headword around which modifiers are grouped. Prepositional phrases have no headwords.

The word cluster is preferable to phrase simply because the transformational grammarian uses the word phrase to include single word subjects and predicates.

E-J-S Pitch - The relative highness or lowness of the voice. Pitch suprasegmentals are indicated by numbers 1, 2, 3, 4--from highest to lowest. Usually highest pitch is accompanied by heaviest stress.

J-S Possessive case form - See Noun.

E-J-S Predicate - The second of the two main parts of the simple sentence; the part after the "binary cut."

The predicate must contain a verb in the one of its finite forms.

J-S Predicate adjective - The adjective that occurs in the position after a linking verb or the verb to be.

Example: The girl seems pretty.

J-S Predicate noun - The second noun in the N^1 V N^1 pattern. Follows a linking verb or a form of be.

E-J-S Prefix - a morpheme affixed to a word to change the meaning of the root.

E-J-S Preposition - A group of function words like of, in, out, beyond, with, etc., which pattern in phrases with a noun. Prepositions are always under weak stress. Adverbs of the same form are under heavier stress.

E-J-S Prepositional phrase - A prepositional phrase contains a preposition plus a noun or noun substitute. The phrase may include a determiner and adjectives. Prepositional phrases are non-headed word groups.

J-S Present tense - The root form of the verb; third singular carries an -s inflection. Differentiate between present time and present tense; between present form of the verb and indications of time.

Do not use Conlin-Herman definition.

E-J-S Pronoun - Traditionally, any class of words substituting for nouns, or with noun antecedents. (Note: Elementary uses term for "personal pronoun" only.)

Structurally, groups of function words classified by listing; classes are Personal, Relative, Interrogative, Reflexive, Intensive, Demonstrative, Indefinite.

E-J-S Punctuation - The printing conventions used to substitute for phonological phenomena of speech or simply used for ease of reading.

Punctuation marks related to speech are the comma and the marks of end punctuation. Occasionally the dash and the colon or semi-colon function in this way also.

Punctuation conventions that indicate contraction or possession (apostrophe) have no counterpart in speech. Neither do quotation marks or paragraphing indications. Capitals also are for ease of reading.

E Question marker - A group of function words which introduce question sentences. Who, which, why, where, when, and how are question markers. See Interrogative. (Use interrogative for junior and senior high school.)

S Reflexives - See Pronoun. The reflexives are pronouns that end in -self or -selves.

J-S Relative pronoun - See Subordinator. The relative pronoun is a member of a function-word class. Its members are who, whose, whom, which, what, and that when these introduce a modifying or nominal clause.

J-S Relative clause - A subordinate clause introduced by a relative pronoun.

E Request sentence - See Imperative.

S Restrictive - Modifiers that identify rather than define the headword modified.

E-J-S Root form - The form of a verb formerly used with to in the infinitive (as go in to go.). Can be deduced from other verb forms by asking what form of the verb is used after the auxiliary must.

E-J-S Sentence - A group of words marked in speech by the intonation contour that begins with a lower pitch and ends with a falling pitch, with heaviest stress near the end and followed by a double-bar juncture.
A group of words with a subject and predicate linked by agreement.

S Sentence modifier - A word or word group which precedes a basic sentence pattern. Sentence modifiers seem to modify the whole sentence rather than a part of the sentence.

E-J-S Sentence pattern - The word order by which English sentences communicate meaning. The most common sentence patterns are noun-verb, noun-verb-noun, noun-verb(be)-noun, and noun-verb-adjective.

E-J-S Sentence type - English sentences may be typed according to the purpose they seem to serve. The most common type is the statement sentence. The two other types are question sentences (interrogative) and request sentences (imperatives). Exclamatory sentences are indicated in writing by "!" and in speech by unusually heavy stress and high pitch.

E-J-S Simple predicate - The main verb and its auxiliaries.

E-J-S Simple subject - The noun or noun substitute in the complete subject (headword).

E-J-S Stress - The loudness or softness of intonation by which we communicate emphasis. There are four degrees of stress: primary, secondary, tertiary, and weak.

Structural analysis - The study of grammatical forms by observation of patterning and changes.

Structural clues - Inflectional endings, derivational affixes, and patterning are structural clues to classification of word forms.
Suprasegmentals also are structural clues to meaning.

J-S Structural elements - Words or word groups in sentences.

E-J-S Structure word - Words which have little or no lexical meaning but which serve to indicate the relationships of other words and thus provide structure to communication. Include connectives, auxiliaries, determiners, and, according to some structural grammarians, pronouns (intensives, reflexives, demonstratives, interrogatives, personals, and relatives).
Example: We have read many poems this year, but the one I like best of all is "Silver."
Function classes are differentiated from form classes in several ways, the most important being the comparative absence of lexical meaning--though no word is completely without lexical content. Another difference is that form classes may be classified by formal characteristics that exclude members of other classes. Function words in the same class must be defined by listing because of the absence of similarities in form.

E-J-S Subject - The subject is the first part of the two main parts of a simple sentence. The subject is usually a noun. It is linked to the predicate by agreement.

E-J-S Subordination - The process of expanding a basic sentence pattern by addition of modifying structures, usually clausal.

E-J-S Subordinators - A group of function words used to subordinate a subject-predicate word group with a basic sentence pattern. The commonly used subordinators are words like when, where, because. Relative pronouns are also subordinators.

E-J-S Substitution frame - A sentence used to show where a word will function. If a word can be substituted for a word in the frame, both words are functional members of the same class.

E-J-S Suffix - A morpheme attached to the ending of a word or a root.

Suprasegmental phonemes - The suprasegmental phonemes of English are the four pitch, four stress, and four juncture suprasegmentals. They are called "supra" segmentals because they pattern with and above the phonemes of the language.

The interrelationship of pitch, stress, and juncture comprises the intonation system of the language.

Superfix - A superfix is the stress pattern of a single word.

J-S Syntax - That part of the study of grammar that deals with the relationships of words to each other within word groups of different types. Transformational grammar is syntactical in that it is defined as the grammar of sentences.

J-S Tense - Grammatical concept related to the function of verbs in indicating time through changes in verb forms. The phrase "present form" or "present tense form" is preferable to "present tense" because the present form of the verb may indicate past, present, or future time.

J-S Transform - See Transformation.

J-S Transformation - The process by which kernel sentences are changed or combined to generate other sentences.

J-S Usage - The manner in which words and groups of words are used in language. Usage depends on the appropriate choice of language for a given situation.

E-J-S Verbs - Traditionally, the word that shows action or state of being. Structurally, a word that patterns like talk or do --that is, with four or five forms. All verbs (even the most irregular), add an -s for third singular, present tense form, and have an -ing addition to the root form for a present participle.

The root form of a verb can be determined by asking the question: "What is the form that is used with "must"?

J-S Verb cluster - A word group formed by modifiers and a verb. See Verb group. (E)

E-J-S Verb phrase - A verb and its auxiliaries.

J-S Verbal - Having to do with verb function. A "verbal" is the present or past participial form of a verb used as a modifier or nominal.

S Word group - See Cluster.

TEACHING USAGE

I. Basic concepts influencing instruction in usage.
   A. These basic concepts forming the foundation of current attitudes concerning the teaching of English were derived from linguistic science by the NCTE in 1952.
      1. Language changes constantly.
      2. Change is normal.
      3. The spoken language is the language.
      4. Correctness rests upon usage.
      5. All usage is relative.
   B. Dr. Robert A. Pooley says, "Linguistics teaches us to look at language from the viewpoints of history, psychology, and sociology, and to understand and to interpret modern usage in the light of these factors rather than upon a set of traditional authorities."

II. Factors in American living which influence usage.
   A. American English is a composite structure of overlapping dialects. Some of these dialects contain substandard items, but a number of dialects are within the scope of standard American English. Knowledge about dialects helps us become more accepting and reasonable about language.
   B. According to Dr.J.S.Kenyon speech reveals cultural levels, mainly standard or substandard; that is, speech reveals how much education the speaker has had. In addition, we all employ functional varieties of speech varying from formal to informal.
   C. Other influences on usage include: the jargon of specialized fields of knowledge, the "popular" vocabulary, the learned vocabulary gained through education, and the tendency of Americans to use an abundance of euphemisms.
   D. Following current linguistic principles, the Third International Dictionary carries no pejorative labels. "The dictionary is no longer an authority, but only a witness."
   E. To perform effectively as human beings in our multiple roles, we each need a "wardrobe" of languages.

III. Usage - defined.

> "Good English is that form of speech which is appropriate to the purpose of the speaker, true to the language as it is, and comfortable to speaker and listener. It is the product of custom, neither cramped by rule nor freed from all restraint; it is never fixed, but changes with the organic life of the language."
>
> Pooley, Teaching English Usage. 1933.

IV. Principles to guide instruction in usage.
   A. Adults who use good English do so automatically; that is, their habits are so thoroughly established that good English is used automatically. Therefore, the first concern of teachers is with habit formation.
   B. Speech patterns are learned by ear in early childhood; the substitution of standard usages is extremely difficult. Consequently, instruction should be oral and limited to a few items taught in accordance with what we know about the psychology of habit formation.

- C. Respect the language the child brings to school with him. Criticism represents an attack on his family and his home; naturally, he becomes defensive and resentful.
- D. Pupils learn quickly from people they admire.
- E. Remember that the English teacher is not the chief linguistic influence in the pupil's life. Pupils will grow in effective use of language as they learn to appreciate their linguistic heritage, become sensitive to the effectiveness of cultivated speech, and explore the possibilities for accurate, colorful, and forceful language.

V. Procedures for teaching usage.

- A. Instruction must be based on diagnosis of the need.
  - 1. Teacher records errors made by pupils in oral speech.
    Teacher gives a usage test or inventory.
    Teacher analyzes compositions for usage errors.
  - 2. Usage errors should be charted to show:
    - a. Frequency of error.
    - b. Individuals making error.
  - 3. Select 3 or 4 of the most frequent and serious errors for attack.
  - 4. Check, if you wish, against an authority such as Pooley.
  - 5. Recognize approaches appropriate to the level.
    - a. In elementary school, ignore colloquialisms.
    - b. In junior high school, capitalize on pupils desire for social approval and advancement.
    - c. In senior high school, able pupils will accept grammatical explanations for correct usage.
- B. Find or arrange natural situations calling for the correct use of language so that each pupil becomes interested in improving his language.
- C. Instruct to develop an appreciation of language: the exact word, the bright, sparkling phrase, the concise, economical statement. This can be done best in situations calling for genuine communication.
  - 1. Teach the history of words.
  - 2. Strive for the exact word.
    Not just "go", but "crawled"
  - 3. Teach pupils to recognize the social manners of words.
    Scram - Beat it
    Get the hell out of here!
    Please go.
    You are excused now.
  - 4. Help pupils find words to replace inaccurate and inappropriate words in their compositions.
  - 5. Encourage experimentation with words.
- D. Conduct discussions not recitations. Only when pupils express themselves in full statements not monosyllabic answers do they reveal beyond doubt a) their understanding of the concept being studied and b) their usage errors. Furthermore, the full statement gives them practice in combining words for effective communication.
  The teacher should:
  - 1. Insist on full statements in grammatical sentences.
  - 2. Help pupils find the needed sentence patterns for their emerging concepts.
  - 3. Let the class evaluate the statement for clarity and accuracy.
  - 4. Record usage errors and provide instruction later.

E. Allow only those oral reports which represent pupil thinking, development, and expression. Verbatim plagiarisms teach nothing but dishonesty.

F. Help pupils observe the levels of speech around them and draw their own conclusions.

  1. Make a language survey of the community.

    a. Especially good for senior high students.

    b. May be limited to a few items or characteristics or may be broad requiring identification of different levels of language used by different groups with examples of specific usages.

    c. Analyze the data:

      (1) What persons consistently use approved forms? Undesirable usages?

      (2) What are the characteristics of the dialect of the community?

      (3) What changes would be necessary to bring the community dialect to the level of standard American English?

  2. Encourage mature students to observe trends in usage as influenced by pace-setters.

  3. Guide pupils to recognize that social acceptability and propriety determine usage and that the individual must decide for himself:

    a. What locutions work best for him, with his family, at school, on the job, etc.

    b. What locutions work best as his horizons are extended.

G. Encourage mature students to read and discuss the comments the columnists make on the contemporary linguistic scene, e.g., Peep's Diary, Saturday Review. These are keen, objective, and entertaining.

H. Identify the levels of usage authors use in narration, in description, in dialogue, in exposition.

I. Analyze the levels of usage in different situations depicted on television and radio, in movies and plays.

J. Rewrite short selections on a different level of usage.

K. Decide on appropriate levels of usage for certain speaking and writing situations.

L. For mature students, teach the principle which governs the selection of specific word choices and forms.

M. *Praise* good word choices and well-phrased sentences.
Nothing succeeds like success!

N. What to teach pupils facing college examinations:
Philip Gove, G. and C. Merriam Co. "Tell them of the small number of expressions which they may be asked to stop and change. Teach them how to recognize them and how to deal with them on exams."
"Language, Linguistics, and School Programs". p. 58

VII. Conclusions:

A. Don't lose sight of the goal of all English instruction: to develop thinking ability so that pupils become competent in developing a subject. Emphasize clear communication of a message worth receiving.

B. Look to the speech of cultivated pace setting users of the language for standards of correctness even though their practice violates rules in the grammar handbook.

C. For usage instruction, ignore the textbook.

D. Remember that speech is oral and that instruction in good usage must be primarily the formation of habits on an oral level.

E. Don't criticize. Instead show levels and choices. Help pupils to realize the potential and the flexibility of our language. The essential procedure is induction:
1. Observe what forms are used.
2. Analyze - Who? When?
3. Formulate principles or generalizations about the choices and their suitability to the purpose and situation.
4. Practice - various levels and varieties
5. Apply or use appropriately.

F. Stress knowing and using different levels of usage rather than the idea of correctness or incorrectness of a form. When the pupil is aware of several choices, he'll come to see the effectiveness and social advantages of the standard version.

G. Teach a few things well. Articulate with other grades and school levels.

H. Discover how the linguistic approach, requiring 1) use of inductive procedures and 2) changes in teacher attitude, releases pupils to explor the potential, richness, and flexibility of the English language.

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